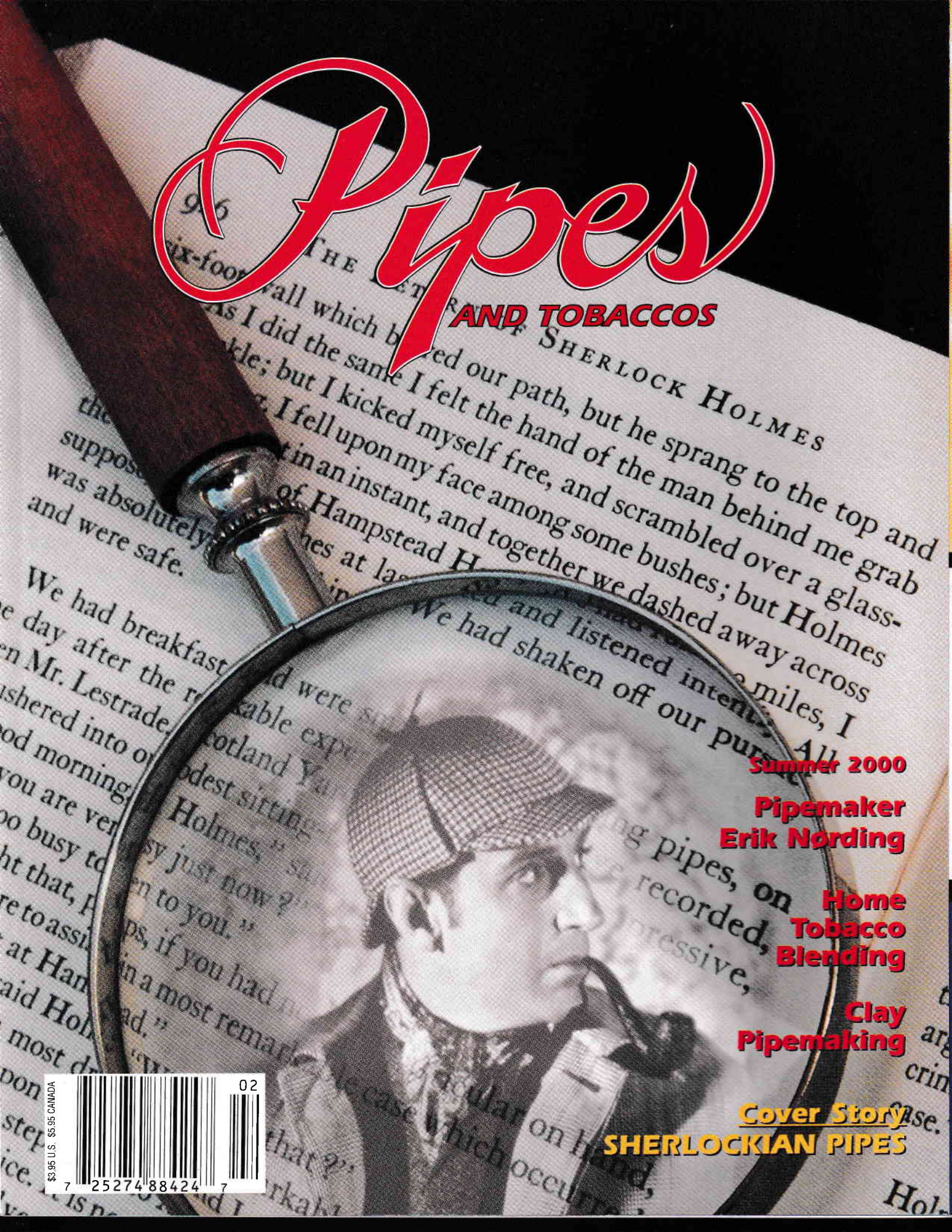
Pipes AND TOBACCOS



Summer 2000

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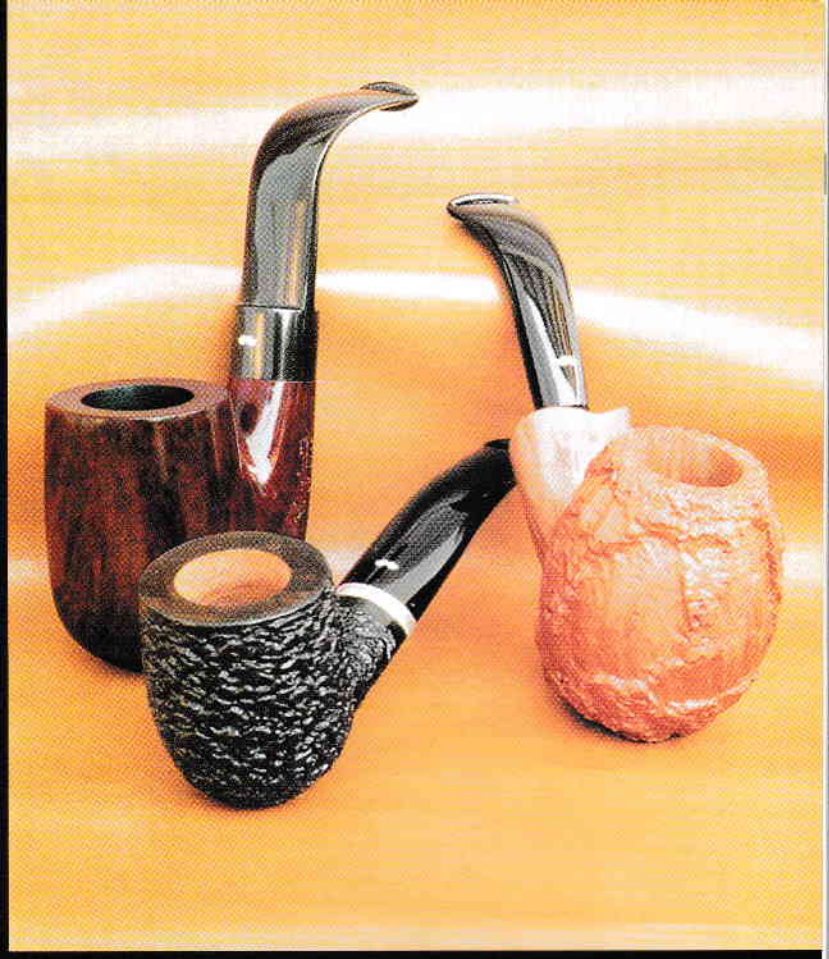

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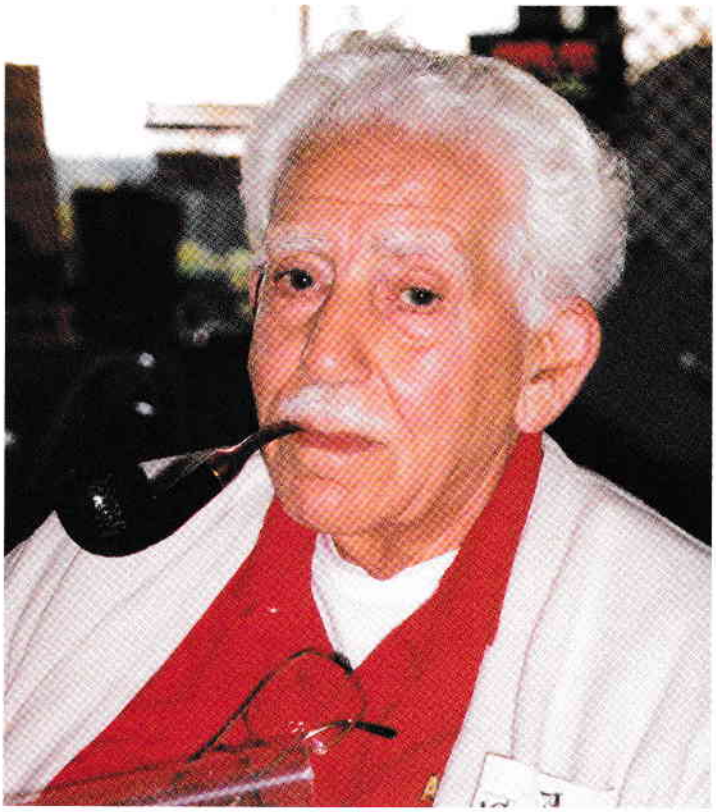

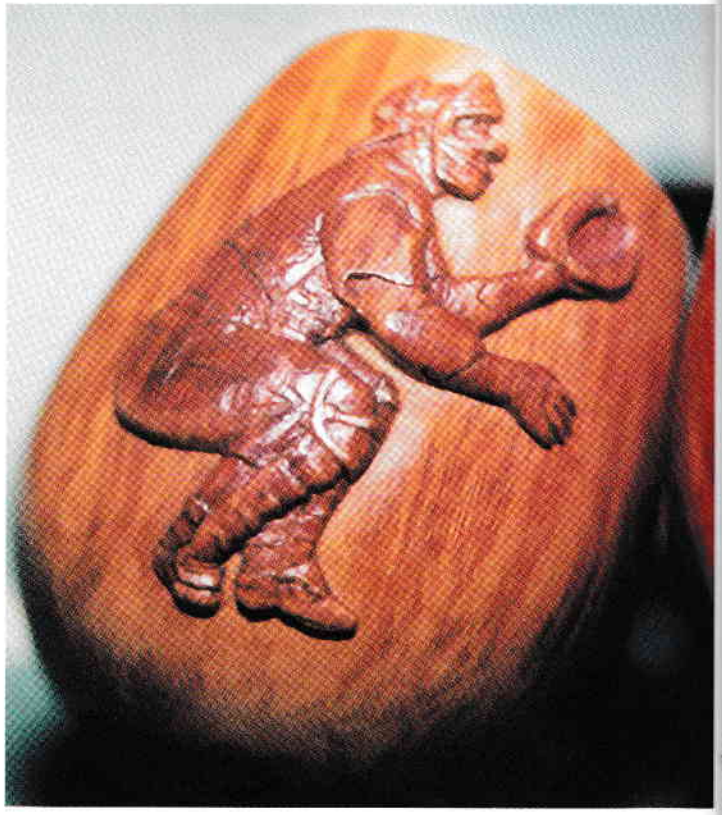

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12 **Keeper of the Great Pipe**

Paul Spaniola is a six-time World Champion pipe smoker with 51 years of experience in the smoking competition. Beyond that, he owns a retail tobacco store, is a pipe repairman, a tobacco blender, a pipemaker, a teacher of pipe smoking techniques—and he does card tricks, too.

18 **Sherlockian Pipes**

The pipes of Sherlock Holmes are not easy to duplicate, since often the descriptions are so vague as to require Sherlockian detective work just to determine their basic probable makeup. Still, a true student of the literature of Arthur Conan Doyle may try to reproduce the pipes of the famous detective, and here is the story of one such student and his ambition to re-create the pipes of Sherlock Holmes. And part of that process, as you will see, is a good knowledge of every mention of smoking in every Sherlock Holmes story published.

26 **Pipes Plus**

Erik Nørding took his experience as a blacksmith, combined it with his education in engineering, added his love for pipes and his talent with machinery, and ended up with one of the most well-known and respected lines of pipes in the world: Nørding Pipes. His shop in Denmark now manufactures 15,000 pipes a year to be distributed around the world to loyal followers as well as new smokers attracted to the famous Nørding style.

34 **Tobacco and Blending Part 2**

Here are some of the basics you need for developing some great-tasting blends of tobacco right in your own home. You can start by augmenting a blend you already like, or even start from scratch and come up with your own recipe. But even if you don't like what you come up with, you will have learned something about the way your favorite blends are made.

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Summer 2000

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40 **Nova Scotia, Home of...Clay Pipes?**

The manufacture of clay pipes is nothing like that of the briar pipes we see more often in these pages. If you have ever wondered how these one-piece traditional smoking instruments are made, here is a step-by-step tour of the process. Artisan Stephen Bray enjoys the historical tradition of the craft as well as the satisfaction of knowing his pipes are in high demand.

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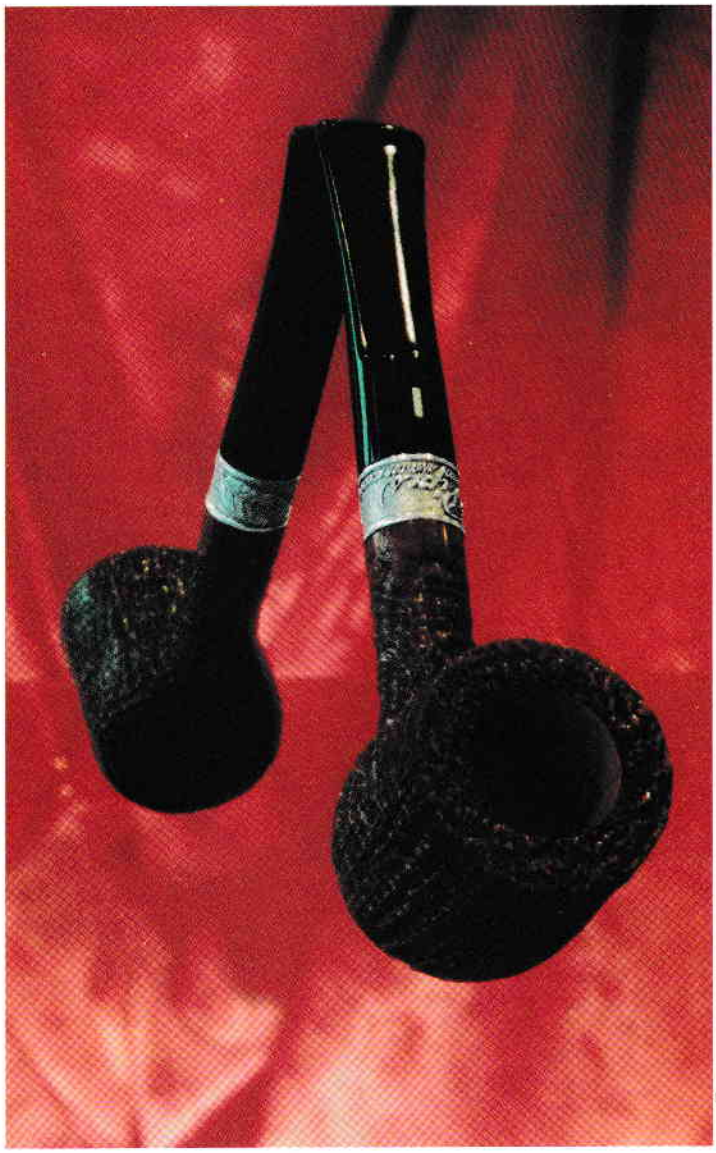

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P&T Pipe of the Year 2000 by Castello

Cover

Join us this issue for a close look at the pipes of Sherlock Holmes, as seen under the magnifying glass of contributor William Serad's careful research. The cover image was created by *P&T* Art Director Karen Rogers, who merged a photo by Managing Editor Chuck Stanion with a photo of Basil Rathbone as Sherlock Holmes. (*Rathbone photo courtesy Archive Photo.*)

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Pipe Contest 2000

If our mail is an accurate indicator, the *P&T* amateur pipecarving contests have become enormously popular. I suspect there are a number of guys poised over a block of briar even now, file in hand, just waiting for the official announcement so they can begin carving this year's entry. Well, put down the file and pick up a pencil, guys, because we'll be providing the carver this year, and you won't be disappointed.

The contests have seemed unfair to me—they tend to discriminate against those of us who regard woodworking machines as untrustworthy pranksters waiting to make a snatch at whatever limbs or digits we aren't currently paying attention to. I never leave a pipemaker's workshop without taking inventory of my fingers, ears and eyebrows. There have been too many cases of bandsaws and lathes reaching for me only to get hold of a piece of my jacket or notebook. A drill press once ripped my favorite T-shirt right off me when I ventured too close, and whirled and flapped it into something resembling a large twisted hairball while its motor bearings taunted me with primordial shrieks of triumph. I can't figure out why machinery treats me so, unless it is because I have the basic shape of large burl of briar and the tools want to modify me into a respectable looking billiard.

Clearly, I could never enter a pipecarving contest and come out alive. And I suspect there are others out there like me. But all of us who love pipes deserve some creative outlet. So the *P&T* contest for this year will provide an opportunity for everyone who can work a pencil, if not a grinding machine.

This contest is for the design, not the carving, of a briar pipe. If you can draw, you can enter. Entries must be drawn to actual size on graph paper, and provide views of all six sides of the pipe: left, right, top, bottom, front and back. All measurements must be provided in the drawings, and your name should appear on the back of each page. No bells and whistles will be considered—no silver bands, windcaps, spigots or odd materials—just briar and mouthpiece in the design, please. Your design should work equally well as either a smooth or a carved pipe—grain is not a factor. Internal engineering, unless unusual, need not be diagramed. Any shape pipe is acceptable, but don't get too outlandish, as it must be clear that the smoking quality of the pipe will be excellent.

One entry per person will be accepted, postmarked no later than Aug. 15, 2000, and sent to "Pipe Contest" at the magazine's address, listed in the box at left. The contest is not open to anyone who has ever sold a pipe they have made. Drawings cannot be returned. Neatness counts; unclear drawings will be disqualified. Send a self-addressed stamped postcard if you would like acknowledgement of receipt. All entries will be assessed in our office, and the best 20 entries will be forwarded to the final judge.

And this is the good part: that judge will be Michael Butera.

Mike Butera has won too many awards to list here; he is among the finest pipemakers in the world. You may recognize Butera's name from his lines of cigars and pipe tobaccos. He is also responsible for bringing into the U.S. one of the most popular brands of tobacco available: Esoterica. His pipes are vigilantly sought by collectors; they fetch astonishing prices on those rare occasions when one becomes available.

But most important for this contest, Butera is an unparalleled pipe craftsman. And if you win this contest, he will personally hand-make the pipe that you have designed; then we will photograph it and forward your pipe to you. One prize will be awarded.

How would you like to own a Butera-made pipe of your own design? Here's your opportunity. Grab a pencil and get to work.

Chuck

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P&T Readers Respond

A little bit of home

I've been a subscriber since I started smoking pipes in 1997. I let my subscription lapse since I've been overseas, and I was both surprised and overjoyed when my wife Elizabeth included your latest issue in a collection of mail she fowarded to me last week. Thanks to the articles and advice offered by *P&T* contributors, I've built a nice collection of 30 or so pipes ranging from a 1963 unsmoked Dunhill to a set of sweet Sasienis I smoke almost constantly.

And though just thanking you for that is reason enough to write, it's Kenneth McNamee's essay on Herman Melville that has prompted me to do so. I would like to praise Mr. McNamee for writing and you for publishing a piece that expresses so well a heartfelt appreciation for this great writer's work and personality. Just for a moment this evening, as I was reading of Melville's love for his favorite meerschaum, I was transported to my own dearly missed home and hearth in South Hadley, Massachusetts. What I wouldn't give at this moment to sit down before my own fire, load my large Don Carlos with an ample portion of Frog Morton on the Town, and enjoy the company of the lovely woman who is both best friend to me and wife. Thanks so much for bringing home a little closer tonight.

Dr. William Kimbrel
Fulbright Senior Scholar
Visiting Professor
of American Literature
University of Skopje
Skopje, Macedonia

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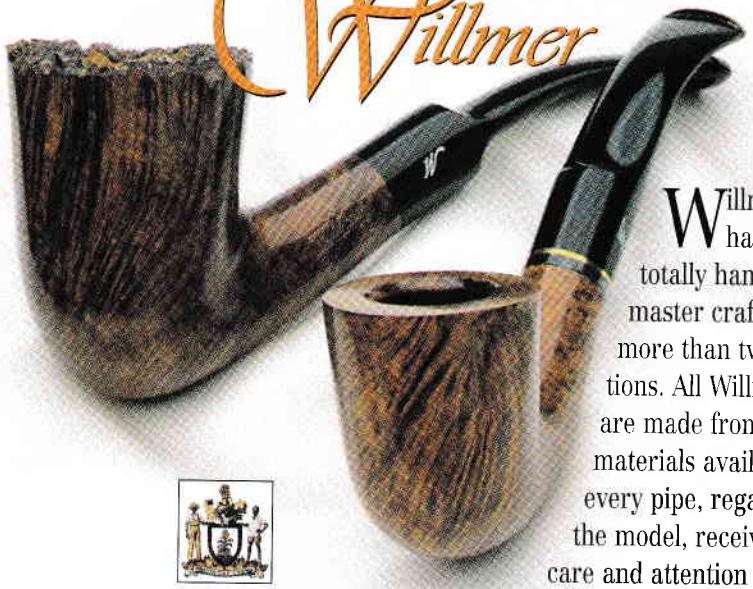
Willmer



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FREDRICK TRANTER
TROPHY

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Influences

I really enjoy this magazine; others are too focused on cigars and opulence. Your treatise on characters who used to be shown smoking pipes [Editorial, Spring 2000] reminds me of how a little influence in the wrong places can influence people. When I was a kid, scientists were the good guys. Scientists saved us from triffids, giant ants, blobs, H-men and other horrors. Then, in the '70s and '80s, some people in Hollywood decided to show scientists as bad guys. Scientists wanted to dissect ET and then they wanted to cut up the mermaid in *Splash*. Scientists seemed to lose public trust. After a time there was a dramatic decrease in the number of American kids going into science as a career choice. Chance? I don't think so.

I was influenced by such pipesters as Bing Crosby, Barry Fitzgerald, Fred MacMurray, Jules Maigret, M. Holmes, Reed Richards, Watson, Dennis's father, and last but probably the most influential was Tom McCahill. Tom was the first car reviewer in the United States. He worked for *Mechanix Illustrated* and wrote splendid and clever articles about cars, and never failed to mention his Dunhills and Charatans—two of my loves in one magazine: Cars and pipes...

Thank you for your magazine. Did I mention that I really enjoy it?

Steve Butler
Raymore, Missouri

Advertisers

I wanted to let you know how much I enjoy *P&T* magazine. I had been smoking pipes off and on for 35 years, but had been floundering in an informational black hole for most of that time. Until your magazine arrived, finding information on high-grade pipes and tobacco was almost impossible in this area. Other than for brief inspirational moments when traveling through New York or Boston, my pipe education was at a standstill. ▶

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Then I stumbled across *Pipes and tobaccos* and the cloud of ignorance began to lift. That day I ordered all back issues, and re-read them constantly. My three-year subscription followed. I soon learned the difference between drugstore fare, and the sweet taste and smell of aged briar and finely blended tobacco.

Your advertisers may like to know that prior to your publication I had a total investment in pipes and tobacco of about $200. Since I began reading your magazine I have increased that more than ten-fold—all of this going to the products advertised or reviewed in your publication. I truly feel that an expertly carved briar is a work of art like any fine sculpture, and functional to boot! Well-aged and blended tobacco is no different than carefully blended spirits or fine wines.

Please go monthly or at least bi-monthly. I can only re-read the back issues so many times.

Jack LaPenta
Connecticut

Dressy Repair

In the "Ask Chuck" column of the Winter 2000 issue, Chuck advised that a reader have his pipe with a cracked shank banded. I had a pipe repaired that way (at Jeannie's Smoke Shop in Salt Lake City), and I think it works great. It was much cheaper than a new pipe, and I have to say a chrome band really dresses up the cheap putty-filled briar I had repaired. I'm considering having some other pipes banded just for looks.

As I write this I am smoking a clay pipe made by LePeltier. Maybe one day you could do an article on LePeltier clays.

Brian K. Hansen
Riverdale, Utah

Contact Information

I purchased one of the J.T. Cooke *P&T* Pipes of the Year last year, and am enormously pleased with it. It was difficult to justify spending that much money on a pipe, but I must say it was worth every cent. It is by far the best smoking pipe I have ever owned.

I would like to contact Mr. Cooke and let him know how much I appreciate his work. Would you kindly provide his address?

J.K. Loomis
Barterfield, Wisconsin

P&T: *J.T. Cooke's address has recently changed. He has moved from the thin atmosphere of the Vermont mountaintops to the relative flatlands of lakeside Burlington. His new contact information is: J.T. Cooke, 514 Appletree Point Road, Burlington, VT 05401; telephone 802.863.2072. Cooke has always been a great pipemaker, but now, with his new oxygen-rich environment, we expect to see even more from his creative mind.*

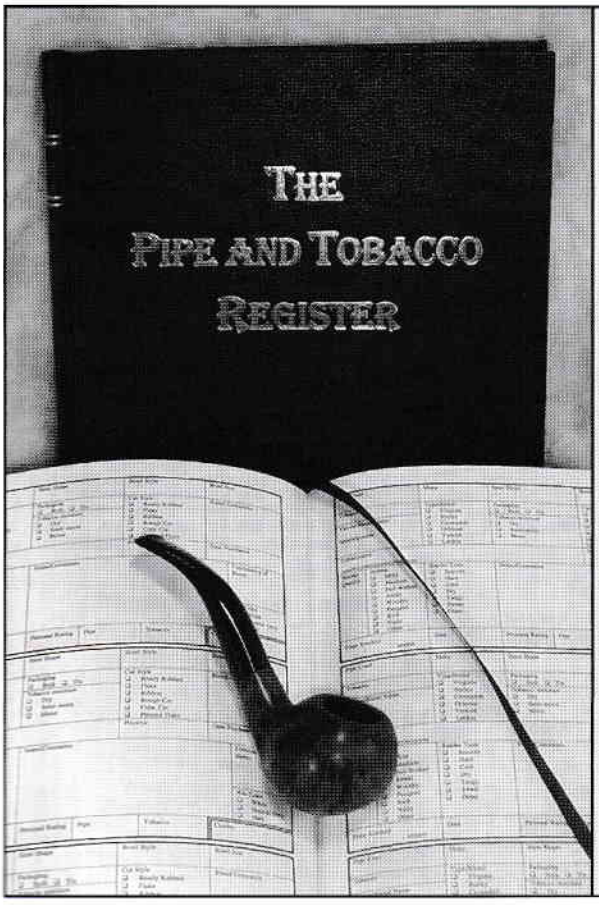
Fair reviews

I am not in the habit of writing to magazines. But I have been subscribing to *Pipes and tobaccos* from the beginning, and I decided it was time to comment. (The number of comments you received on your tobacco reviews had a lot to do with this decision.) First, I compliment you on the consistent high quality of your publication. It is refreshing to find an editorial staff that puts as much care and attention to detail into each issue. Second, thank you for the "Trial by Fire" column. I find the series well written, helpful, and free of the bias in favor of advertisers that could overtake such a piece. Thankfully, you cover the gamut of brands and types, yet most are readily available. Some reviews I have read dealt with brands only available from outside the country—an expense and effort I see no reason to incur when so many good tobaccos, including imports, are available through U.S. dealers.

Joe Reynolds
Austin, Texas

Pipe of the Year

I was very impressed when I received and smoked my 1999 *P&T* Pipe of the Year made by Jim Cooke. First of all, I have always been reluctant to buy a pipe that I haven't caressed in my hand for at least 20 minutes, let alone physically seen with my own two eyes (pictures sometimes can be deceiving) and imagined how it



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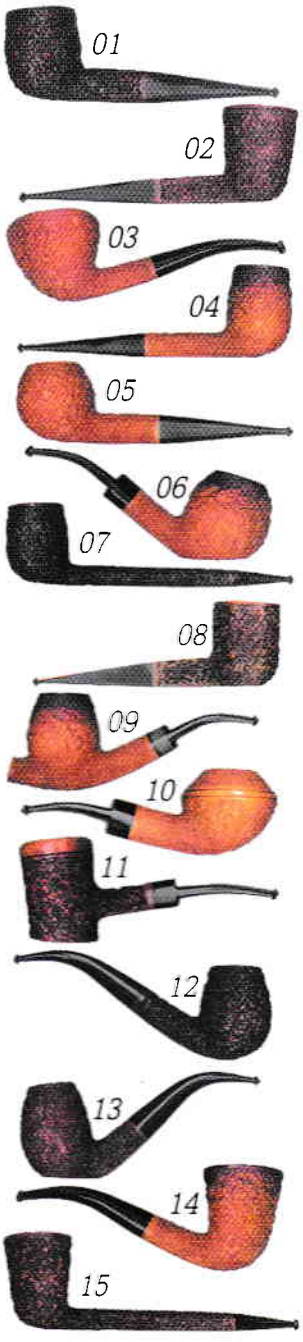

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would smoke. So when I ordered the Pipe of the Year, I put my trust into your hands.

I was not disappointed. I own Dunhills, Castellos, Ashtons, Upshalls, among other high grades, and I can honestly tell you that my Cooke pipe is one of the best smoking pipes I have. The fit, finish, and symmetry of the hand-cut mouthpiece is impeccable. The sandblast on the bowl is mesmerizing. Above all, it smokes like a dream. Thank you for convincing Jim to make your Pipe of the Year.

Are there plans for a 2000 Pipe of the Year? I can't wait to find out who will be making them. Keep up the fantastic work!

René Contreras
Irvine, California

P&T: *You will find the new Year 2000* P&T *Pipe of the Year featured elsewhere in this issue. When we first approached the legendary Italian pipemaking firm of Castello to ask if it might consider carving this year's* P&T *Pipe, we had little hope. After all, Castello is among the finest and most creative pipe manufacturers ever, unable to meet its current worldwide demand. We were elated, however, when Castello agreed to design and manufacture this year's* P&T *Pipe. And what a pipe it is. We know you will be as impressed as we are.*

Good Work

Let me first of all say how pleased I was to discover your magazine this past summer. I had been living in Africa for the previous six years and had never encountered it. So to find a magazine devoted to pipes and tobacco was a marvelous discovery. Thanks for the vision and keep up the good work. I subscribed immediately to the magazine, and ordered all available back issues.

By way of introduction, I have been a pipe smoker for the past 20 years, and have a collection of about 80 pipes. The early ones, which I keep for mostly sentimental reasons, were of a lower quality. More recently, I have purchased Dunhill, Ashton, Ser Jacopo, Il Ceppo, and the like. I enjoy this hobby thoroughly, and am very pleased to have a magazine devoted to my obsession.

Luther W. Symons
Cyberspace

Another First Pipe

I love my subscription to *P&T*, and would like to add my own "First Pipe" story to the growing list. My father was a pipe smoker. He had some Monarchs and Kaywoodies in which he smoked Revelation. When I was a teenager I decided to make a pipe. I used a three-inch tube from a TV antenna for a stem. The bowl was a cardboard and metal-bottomed tropical fish food container. I inserted the stem and wrapped the "bowl" in Scotch tape. Then I painted the bowl with porcelain touch-up paint. Finally, I coated the inside with honey. I purchased some Dill's Best tobacco, saying it was for my father. Things were much more lax in those old days. My friends and I hid it at a local park and would go there for a great smoke (well, pretty good smoke.)

Later, I smoked a Yello Bowl in public. An eccentric neighbor gave me a used Dunhill that was probably from the early '50s. Regretfully, I don't have either pipe now, but I suppose the Dunhill was a greater loss.

I now smoke an early '60s Weber and some meerschaums. My tobacco of choice is Dunhill Standard Mild. I find this combination is a little easier on the tongue.

Jeff Potter
Northampton, Massachusetts

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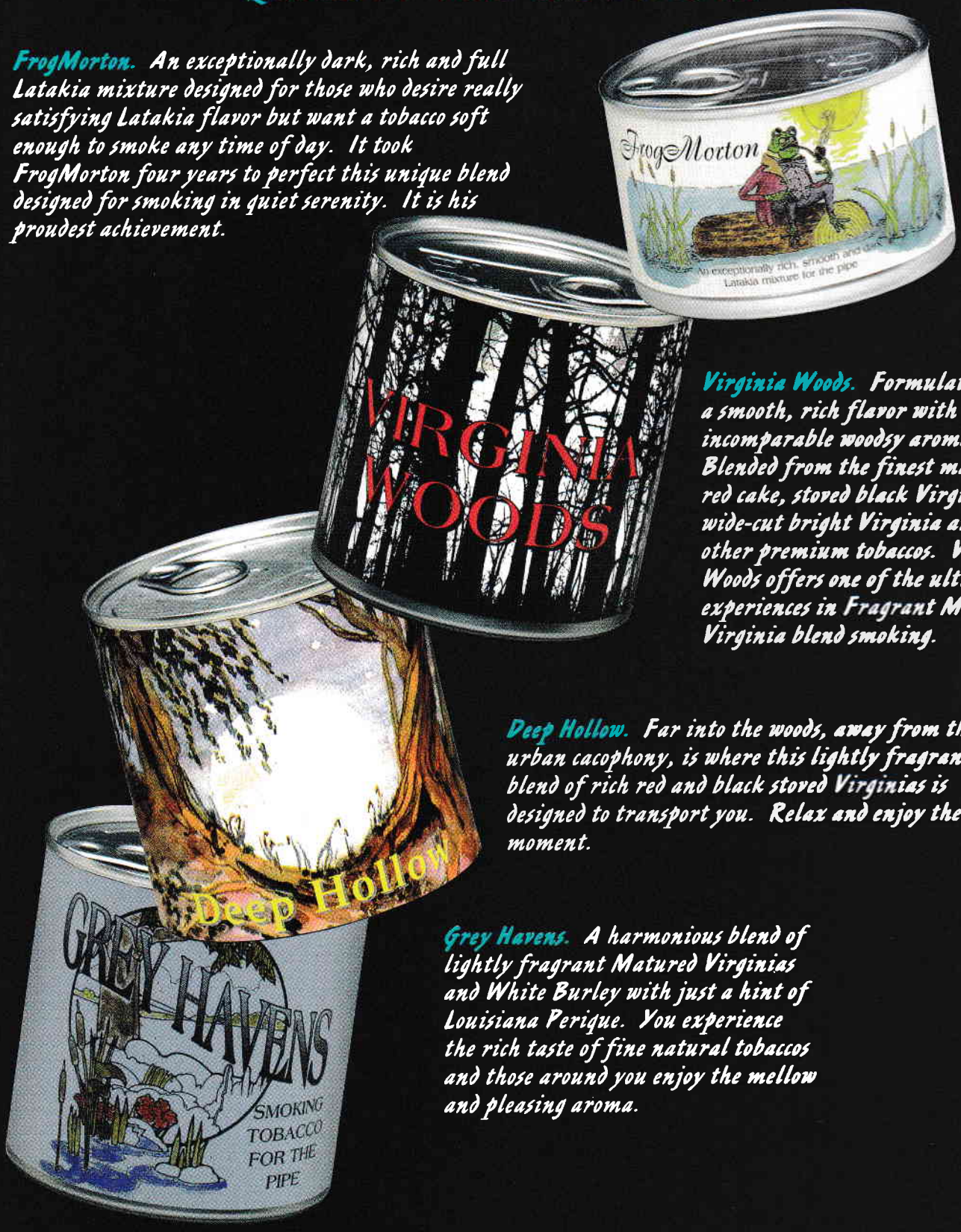

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Keeper of the Great Pipe

In the company of like-minded friends, pipe master Paul Spaniola seeks the title of World's Greatest Pipe Smoker

by Pat Walston

Be it jewel or toy,
Not the prize gives the joy,
But the striving to win the prize.
—Bulwer-Lytton, "The Boatman"

Paul Spaniola has an endless supply of stories to share. So many in fact, that his store, Paul's Pipe Shop and Pipe Hospital in Flint, Michigan, houses a museum of his life. Each year, he adds another pipe to the collection of memorabilia after the World Championship Pipe Smoking Contest. Held yearly at the International Association of Pipe Smokers' Club's (IAPSC) Annual Convention, the contest is the gathering's most popular and entertaining event.

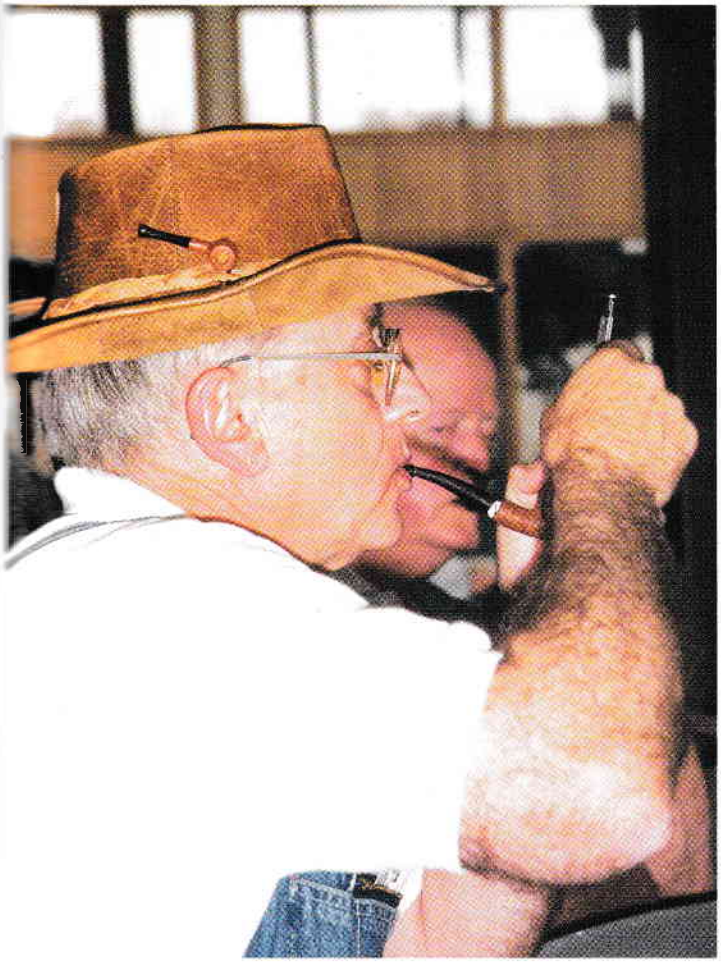
Spaniola knows well the formula for winning the challenge. He's a six-time World Champion, chairman and founding member of the IAPSC, and the event's grand master—a befitting title. Today, he's dapperly dressed in a bright red shirt bearing the logo of the Arrowhead Pipe Club, preparing for his 51st attempt at the world record. The Holiday Inn in Midland, Michigan, is the venue, and the Tri-Cities Pipe Smokers' Club is serving as host. Fifty contestants have gathered, representing pipe clubs and cities around the country. Smoke pours out of the room as participants sample tobacco in anticipation of the pipe-smoking contest.

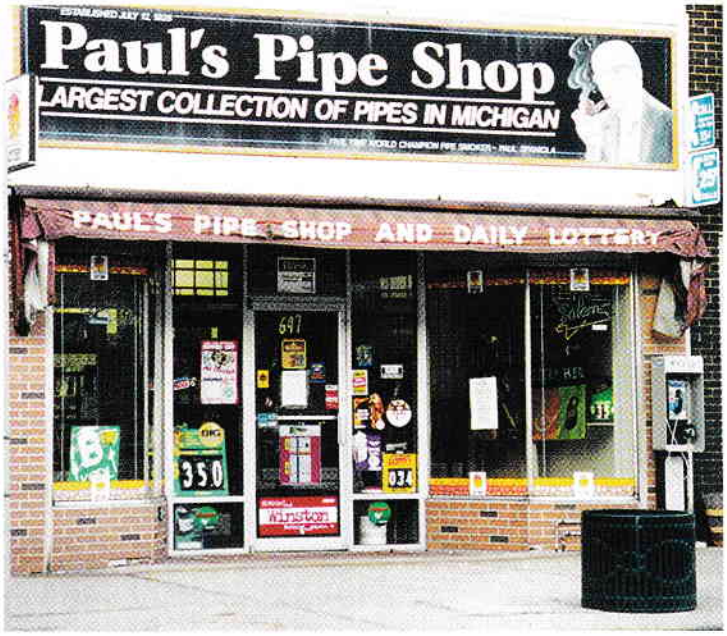
The pipes on display run the gamut from meerschaums to hookahs. Dealers are swapping pipes as visitors view the selection of tobacco, pipes and accessories. Trophies for the contest stand on view for presentation at a banquet later in the evening, after the bragging rights have been determined.

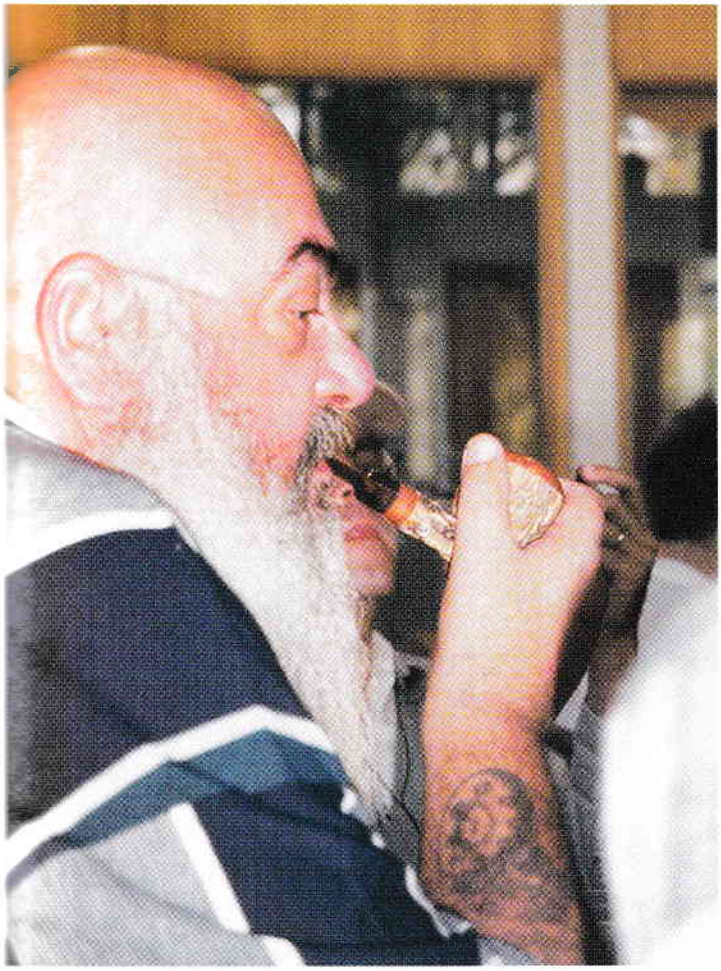
Spaniola possesses the vigor and vitality of a man much younger than his 86 years. Quick with a card trick and light on his feet. When he speaks, you're at once comfortable in his presence. "We started the pipe club and set up the rules for the contest in 1949, to promote friendship among pipe smokers. Everyone wanted to make the club national, but I wanted it to be enjoyed by smokers worldwide, so we made it international. We set the fees as low as possible—only a dollar or two per year—so joining would be affordable to everyone." The first competition was held in Schenectady, New York, and was attended by contestants from the United States, England, France and Canada. "I've participated in every world championship since then.

"I would really like to see the international club grow. We work hard to put

Paul Spaniola




Paul's Pipe Shop
LARGEST COLLECTION OF PIPES IN MICHIGAN
PAUL'S PIPE SHOP AND DAILY LOTTERY



on a good show. The smoking contest always attracts a lot of attention." So does Paul Spaniola's reputation as an expert in his field. While at the 1952 event, he was pegged by Twentieth Century Fox studios to teach actress Susan Hayward to smoke a pipe for her performance with Charlton Heston in *The President's Lady*. Friend and former chairman of General Motors Charles S. Mott served as chief timer for the contest for several years. Mott was a dedicated pipe smoker for more than 75 years.

Mr. Paul, as he is respectfully referred to by many, has been selling, trading, repairing and making pipes for nearly 60 years. His first Kaywoodie pipe-repair machine stands at the center of his pipe hospital. Pipes are displayed in every nook and cranny of the store. "I have more than a million pipes," he says, "and I know where every one is located. I can leave the store and my son Dan will call to ask where a particular one is... I always know."

Spaniola began toying with tobacco blends in 1947, after moving from Swartz Creek, Michigan, to Flint. "In my very first attempt at blending tobacco," Spaniola explains, "I mixed anise with unflavored burley to see how it would change the flavor. Now, I make more than 250 blends." His No. 1 selling Arrowhead Mixture contains Kentucky and Tennessee Burley, Virginia, Perique and Latakia tobaccos. Members of the Arrowhead Pipe Club selected the blend after testing various mixtures over a period of five years. The result is a very slightly aromatic mixture that pleases the most discriminating smoker. "My newest brand is a black tobacco blend—2000 Millennium," he adds. "We use a nice Burley blend for the IAPSC Contest Tobacco. It's a slow burning, cool smoke."

All is quiet as the contestants prepare for the test of skill. There is silence as Tom Medford begins the challenge. Contestants use their own pipes. Each participant receives a packet containing 3.3 grams of tobacco. A small candle is placed on each table, with which contestants may light a maximum of two kitchen matches to ignite their bowls. Sixty seconds are permitted for lighting the pipe. After the minute is up, a time clock starts ticking and the competition begins. Whoever keeps his or her pipe burning the longest wins. The record stands at two hours, six minutes and 39 seconds.

"Ladies and gentlemen, start smoking." Contestant No. 9 is finished immediately, as one of the several contestants from Kentucky fails to get his pipe lit. "Nine out..." he calls, standing to let the timekeeper know he's completed the test. Observing the skilled pipe smokers putting their pipes into action is nothing short of spectacular. Pipes are long and short, thin and fat. An extra-long calumet, decorated with strips of leather, feathers and intricate beading, burns smoothly at one table, corncobs and briars at others. Spaniola's pipe of choice is his own Cayuga brand, named after one of the five Native American nations of the Iroquois Confederacy. From the earliest times, the Indian Nation dominated its neighbors in the northern United States and Canada, drawing strength in the unity of smoking peace pipes. People from all parts of the globe now seek out the pipe for that same purpose. It is sold exclusively through Paul's Pipe Shop.

According to Spaniola, a special oil curing process mellows the briar, providing a cool, sweet, dry smoke. Each lightweight pipe is treated with a "Miracle Cake," which makes breaking in the pipe a pleasant experience from the first pipeful. Cayuga Pipes are available in a variety of shapes and most are available in small, medium and large sizes. "I make my pipes easy to clean," explains Spaniola. There are no metal gadgets in the pipe. A pipe cleaner will run directly through it without taking it apart. "The pipe provides an exceptional smoke," says Spaniola. "I will put my pipe up against any pipe in the world," he continues. "I'll even teach you how to smoke it."

At Paul's Institute of Pipe Smoking, anyone who purchases one of the pipes may receive lessons in its smoking and care. Classes meet by appointment in Spaniola's shop. Upon satisfactory completion of the course, apprentice smokers receive a certificate of graduation as they embark on the gentle art of pipe smoking.

As the contest continues, Sarah Griffin of Houston, Texas, watches the two women participants. A petite woman with the slow Southern drawl of South Carolina, Griffin set a new world record for the ladies in the 1997 contest, but sits this event out, opting to cheer husband Dan on instead. ▶

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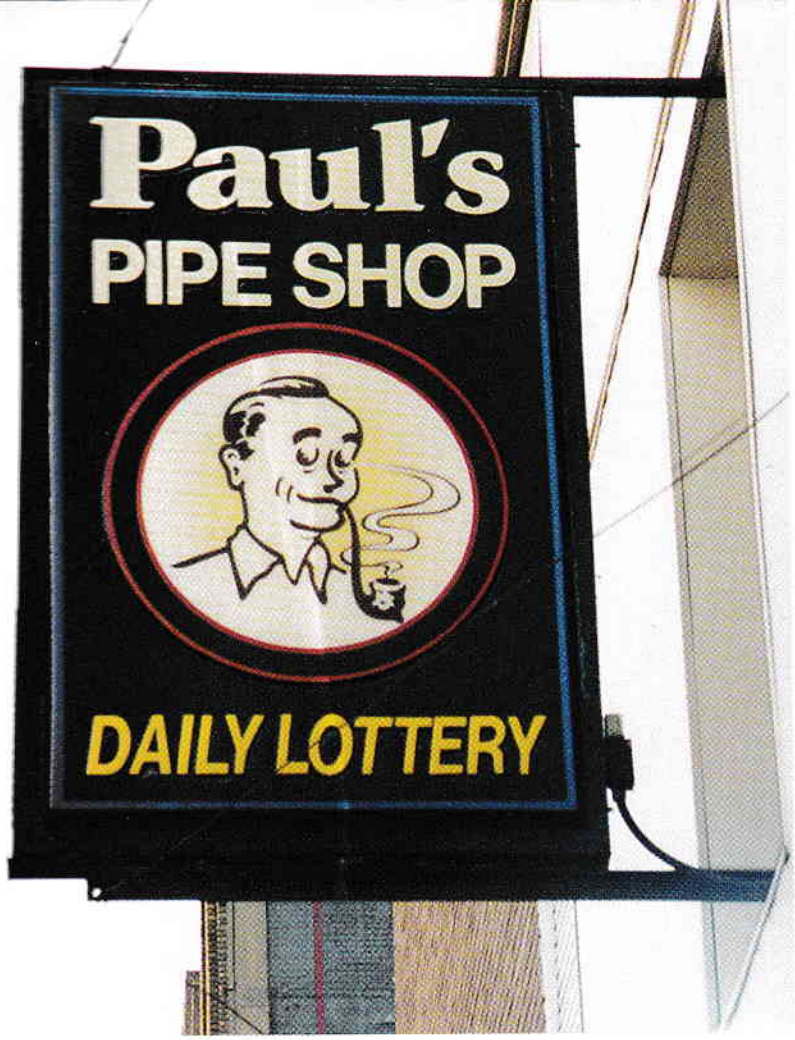
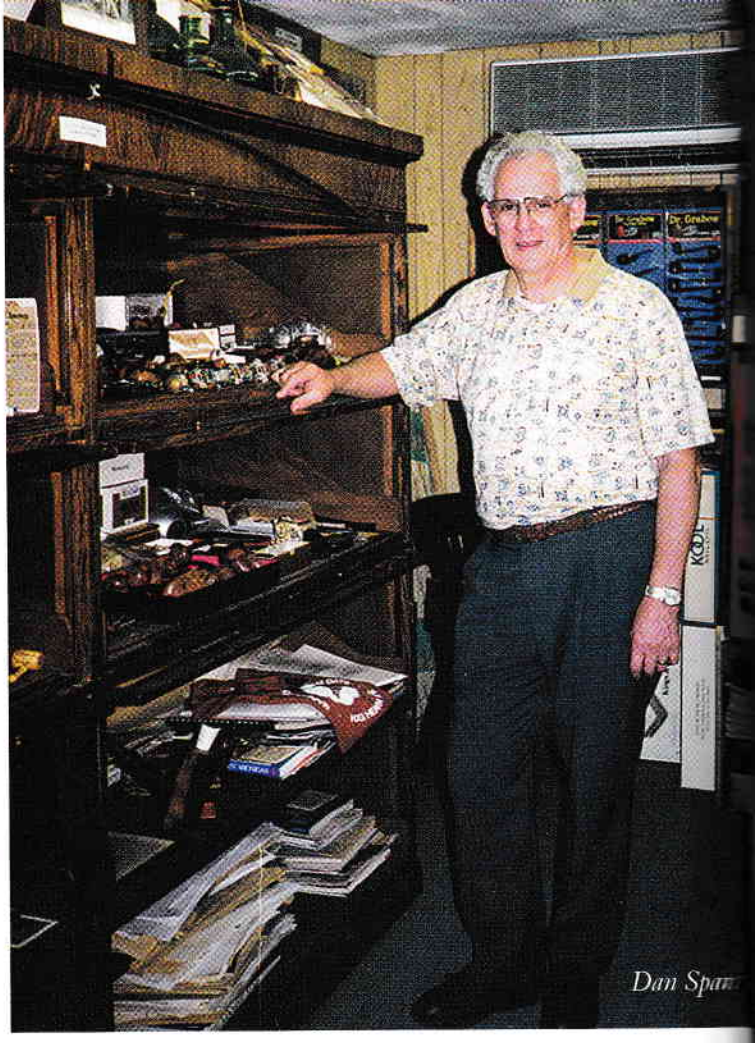




Dan Spa

"Dan hardly ever smokes except for this event," she says. "When I participated in the contest two years ago, I smoked the pipe for 81 minutes. I was OK until it got down to the ashes going into my lungs. Then, I thought I was going to be sick...I had a great time."

Time ticks away slowly, as pipes burn out one by one, eliminating contestants. "48 out..." "39 out..." "Nineteen and a half minutes," calls judge Medford, a few minutes into the competition, telling contestants their times. Spaniola sits with son Dan, several grandchildren, and friends Eric Shuler, David Senik and Bob Gotz Jr. As he gracefully handles his pipe stem, Gotz baits contestants at the next table. "How are you guys doing over there?" he asks. "Those guys won last year, but I want that trophy to come home to Michigan this year." Unaffected, the Kentucky delegation ignores his comments. Randall Sullivan, a previous winner of the competition, wears overalls and a leather cowboy hat decorated with a pipe. It sits low on his head as he continues cupping his hands around the bowl to keep it burning.

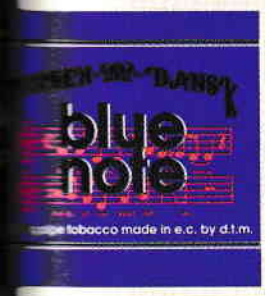
Pipe smokers from the Kentuckiana, Quad City Briars, Tri-Cities Pipe Smokers' clubs and others continue puffing away, as newspaper photographers' and journalists' cameras flash throughout the room, capturing the story. "Please make sure and send me a copy of any photos you take of Paul Spaniola and me," says Eric Shuler, a contestant from Dalton, Georgia. "I'd be honored to have one of myself with the grand master of pipe smoking; he does so much for our hobby and is such an inspiration to me." Shuler is out of the contest at 33 minutes, 30 seconds.

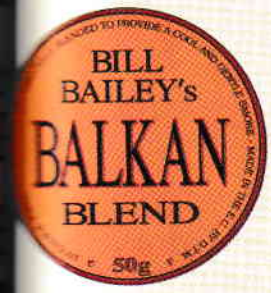
"I don't really worry about winning," he says. "The competition is fun—it involves skill and a little bit of luck. I enjoy the camaraderie more than anything else. I've been to Paul's shop three or four times and I don't think there's any place like it in the world, with all of the pipe-related information and literature. He has boxes stacked to the ceiling filled with old pipes."

Defending champion Paul Howard, from Springfield, Kentucky, is out of the contest at 76 minutes, 40 seconds. "I did my best," he says. By the time the clock reaches the 78 minute, 26-second mark, contestant Marcus Daneau is out. Two contestants remain—Dave Sprunger, Tri-Cities Pipe Smokers' Club president, and David Edel, IAPSC president. Onlookers gather around Sprunger, as Edel sits alone at his table, deep in concentration. Their wives wait nearby in anticipation. Sprunger proves victorious in the end, with a final time of 81 minutes, 42 seconds—only five seconds beyond Edel.

"I was lucky," he says humbly. "I had some tough competition." Sprunger packed his bowl just right, smoking slowly, and savoring his pipe for the last time. After the competition, he turns the winning pipe over to Paul Spaniola. It will be displayed with the pipes of previous winners of the event at Spaniola's pipe museum. Paul Spaniola's final time is 59 minutes, 35 seconds. "If I'm still alive," he says joking about his age, "there's always next year."

The Arrowhead Pipe Club will host the next Championship in late 2000. Membership applications and information may be obtained by contacting Dan Spaniola at Paul's Pipe Shop and Hospital, 647 S. Saginaw Street, Flint, MI 48502, phone 810.235.0581. Pipe clubs, tobacco shops, manufacturers and individuals are invited to join. *P&T*





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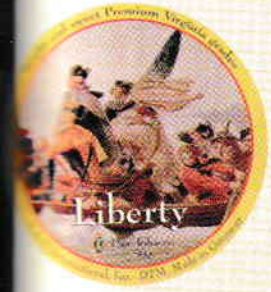

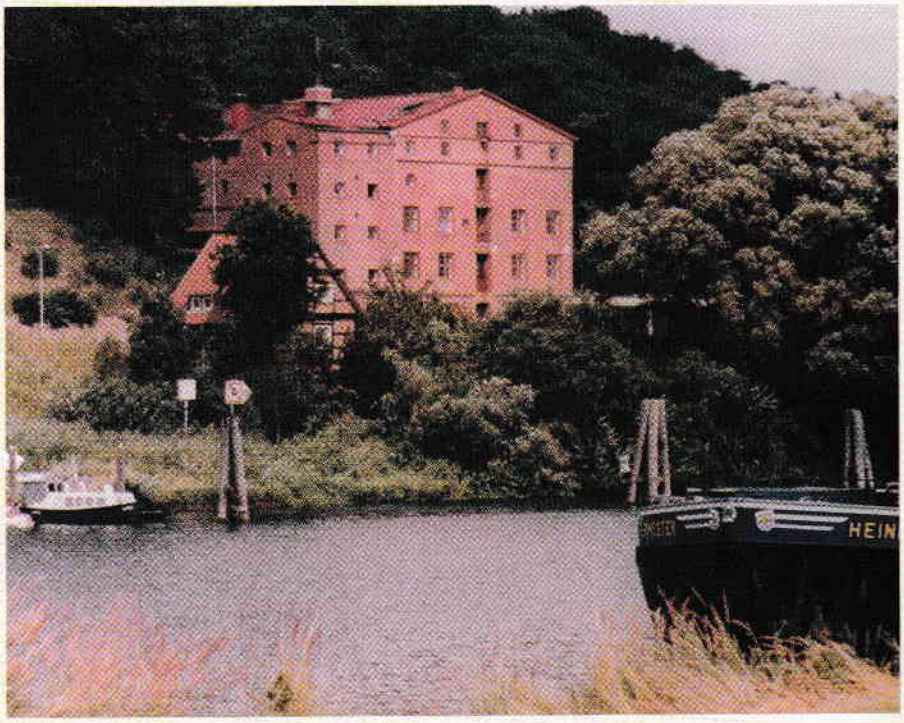

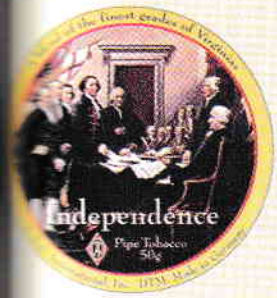

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Sherlockian Pipes

An ongoing quest for accurate reproductions of the pipes in the Sherlock Holmes stories

by William Serad

Sherlock Holmes introduced me to the pipe. To be more precise, it was not the Great Detective himself, rather his chronicler Dr. John Watson who introduced me to Mr. Holmes and the pipe at the same time, since the two were inseparable. Certainly, one finds Sherlock Holmes puffing away on a great variety of things in his adventures (some of which are no longer legal today, and certainly smoking the dottle from the day before should not be legal), but it was the pipe that most characterized Holmes and the contemplative, intensely analytical, and problem-solving nature attributed to all pipe smokers today. For this I thank him.

My first pipe was a calabash, which I still have. At that time, I thought that this was actually what Holmes smoked. It turned out to be a grossly inconvenient way to puff away at a three-pipe problem, to say nothing of the stares. What I did not realize at the time was that when the American actor William Gillette first played Holmes on the stage in 1899, he had difficulty saying his lines with a straight pipe, and so introduced the familiar image of the calabash, which is never mentioned in any of the stories. In fact, aside from any actual references in the stories, all illustrations by Sidney Paget in *The Strand* showed straight pipes, as did subsequent ones by Frank Wiles.

Many years went by with no Sherlockian pipes in my collection and no further thought on the subject. Suddenly, I noticed a Sherlock Holmes pipe from the estimable Irish firm of Peterson in a mall tobacco shop, and that it was part of a seven-day series. I was overjoyed, and I purchased the Rathbone, named for Basil, probably the most famous movie Holmes, in a shape he smoked in the movie series. I subsequently purchased two—more beautiful and wonderful smokers—and discovered that there were two series, the second being the Return of Sherlock Holmes. To my dismay, I found that many of the names selected for both series were anomalous to the Canon. A few examples are the Lestrade, named for the Inspector who only smokes cigars in the stories, the Milverton, named for a cigar-smoking blackmailer deserving no homage, and the Hudson, named for the landlady of 221 Baker Street who never smokes anything in the stories, let alone a pipe.

This gave rise to the impetus to enlist Mark Tinsky of the American Smoking Pipe Company to make my own Sherlock Holmes series of pipes. What I believe to be the exhaustive series of references in the Canon follows this brief introduction, as do pictures of the Tinsky series. So far, he has, from the references or Paget illustrations, completed the following:

- The most-often-referred-to pipe, the old and oily clay, from Tinsky became a black-stained blast in the true shape of a 19th century clay (*A Case of Identity*, *The Hound of the Baskervilles*.)
- A long cherry Canadian, unstained, said to be smoked by Holmes when in a "disputatious rather than a meditative mood." (*The Adventure of the Copper Beeches*).
- Straker's briar-root pipe, stamped A.D.P., a natural, slightly bent pot suitable to the sporting man (*The Adventure of Silver Blaze*).
- A pair of small Canadians, one smooth and one carved, for the morning pipes enjoyed by Holmes and Watson (*The Adventure of Charles Augustus Milverton*).
- A bent, dark-stained pipe as pictured clenched in the teeth of Jim Browner in the Sidney Paget illustration (*The Adventure of the Cardboard Box*).
- To come up with something with an amber stem, Tinsky fit an antique amber cigar holder from Fine Olde Briars to a walnut-stained lovat-shaped pipe and also made a more usual Jobey-style bit (*The Priory School*).

As you can see from the list, there are many more to be made to complete the series. There are also certain technical difficulties, like how to get a fake fly into a sham-amber bit as in *The Adventure of the Yellow Face*. Regardless, we will persevere with Holmesian fortitude and inventiveness. Wish us luck!

Key to Title Abbreviations

AG	The Adventure of the Abbey Grange
BC	The Adventure of the Blue Carbuncle
BP	The Adventure of Black Peter
BS	The Adventure of the Blanched Soldier
CAM	The Adventure of Charles Augustus Milverton
CB	The Adventure of the Copper Beeches
CBX	The Adventure of the Cardboard Box
CI	A Case of Identity
CM	The Adventure of the Crooked Man
DF	The Adventure of the Devil's Foot
ET	The Adventure of the Engineer's Thumb
FOP	The Five Orange Pips
GI	The Adventure of the Greek Interpreter
GS	The Adventure of the "Gloria Scott"
HB	The Hound of the Baskervilles
IC	The Adventure of the Illustrious Client
LFC	The Disappearance of the Lady Frances Carfax
MS	The Adventure of the Mazarin Stone
MTQ	The Adventure of the Missing Three-Quarter
NT	The Adventure of the Naval Treaty
NW	The Adventure of the Norwood
PS	The Priory School
RC	The Adventure of the Red Circle
RCM	The Adventure of the Retired Colourman
RHL	The Red-Headed League
RP	The Adventure of the Resident Patient
RS	The Adventure of the Reigate Squire
SB	The Adventure of the Silver Blaze
SC	The Adventure of the Stockbroker's Clerk
SF	The Sign of the Four
SIB	A Scandal in Bohemia
SIS	A Study in Scarlet
SN	The Adventure of the Six Napoleons
SOP	The Adventure of the Shoscombe Old Place
SPB	The Adventure of the Speckled Band
SS	The Adventure of the Second Stain
TB	The Problem of the Thor Bridge
TG	The Adventure of the Three Gables
TGD	The Adventure of the Three Garridebs
TL	The Man with the Twisted Lip
TS	The Adventure of the Three Students
VF	The Valley of Fear
VL	The Adventure of the Veiled Lodger
YF	The Adventure of the Yellow Face

Story	Type	Character	Reference
CI	clay	Holmes	Then he took down from the rack the old and oily clay pipe, which was to him as a counselor, and, having lit it, he leaned back in his chair, with the thick blue cloud-wreaths spinning up from him, and a look of infinite languor in his face.
TL	brier	Holmes	In the dim light of the lamp I saw him sitting there, an old brier pipe between his lips, his eyes fixed vacantly upon the corner of the ceiling, the blue smoke curling up from him, silent, motionless, with the light shining upon his strong set aquiline features.
CB	cherry	Holmes	"You have erred, perhaps," he observed, taking up a glowing cinder with the tongs and lighting with it the long cherrywood pipe which was wont to replace his clay when he was in a disputatious, rather than a meditative mood.
SC	unspecified	Hall Pycroft	"Well, I was sitting doing a smoke that very evening..." Illustration
GS	unspecified	Holmes	Then he lit his pipe and sat for some time smoking and turning them over.
GS	unspecified	Victor Trevor	Illustration
YF	briar w/ sham amber	Grant Monro	Holmes: "Halloa! That's not your pipe on the table! He must have left his behind him. A nice old briar, with a good long step of what the tobacconists call amber. I wonder how many real amber mouthpieces there are in London. Some people think a fly in it is a sign. Why, it is quite a branch of trade the putting of sham flies into the sham amber. Well, he must have been disturbed in his mind to leave a pipe behind him which he evidently values highly... Well, I should put the original cost of the pipe at seven-and-sixpence. Now it has, you see, been twice mended: once in the wooden stem and once in the amber. Each of these mends, done, as you observe, with silver bands, must have cost more than the pipe did originally. The man must value the pipe highly when he prefers to patch it up rather than buy a new one with the same money... Pipes are occasionally of extraordinary interest," said he. "Nothing has more individuality save, perhaps, watches and bootlaces. The indications here, however, are neither very marked nor very important. The owner is obviously a muscular man, left-handed, with an excellent set of

			teeth, careless in his habits, and with no need to practice economy." Illustration
CM	unspecified	Watson and Holmes	One summer night, a few months after my marriage, I was seated by my own hearth smoking a last pipe and nodding over a novel, for my day's work had been an exhausting one… (Holmes) "…No, thank you, I had some supper at Waterloo, but I'll smoke a pipe with you with pleasure."
PS	amber stem	Holmes	He had obtained a large ordnance map of the neighborhood, and this he brought into my room, where he laid it out on the bed, and, having balanced the lamp in the middle of it, he began to smoke over it, and occasionally to point out objects of interest with the reeking amber of his pipe.
HB	clay	Holmes	My first impression as I opened the door was that a fire had broken out, for the room was so filled with smoke that the light of the lamp upon the table was blurred by it. As I entered, however, my fears were set at rest, for it was the acrid fumes of strong coarse tobacco which took me by the throat and set me coughing. Through the haze I had a vague vision of Holmes in his dressing-gown coiled up in an arm-chair with his black clay pipe between his lips. Illustration
SIB	clay	Holmes disguised as "a drunken-looking groom"	Sidney Paget illustration
RHL	black clay	Holmes	"What are you going to do then?" I asked. "To smoke," he answered. "It is quite a three pipe problem, and I beg that you won't speak to me for fifty minutes." He curled himself up in his chair, with his thin knees drawn up to his hawk-like nose, and there he sat with his eyes closed and his black clay pipe thrusting out like the bill of some strange bird. …and [he] put his pipe down upon the mantlepiece. – Sidney Paget illustration
FOP	unspecified	Holmes	Then he lit his pipe, and leaning back in his chair he watched the blue smoke rings as they chased each other up to the ceiling.
BC	unspecified	Holmes	He was lounging upon the sofa in a purple dressing-gown, a pipe-rack within his reach upon the right…
BC	unspecified	James Ryder, a.k.a. John Robinson	Then I went into the back yard, and smoked a pipe, and wondered what it would be best to do.
BC	clay	Holmes	"After all, Watson," said Holmes, reaching up his hand for his clay pipe, "I am not retained by the police to supply their deficiencies."
SPB	unspecified	Holmes and Watson	But we shall have horrors enough before the night is over; for goodness' sake let us have a quiet pipe, and turn our minds for a few hours to something more cheerful.
ET	unspecified	Holmes	Sherlock Holmes was, as I expected, lounging about his sitting-room in his dressing-gown, reading the agony column of *The Times*, and smoking his before-breakfast pipe, which was composed of all the plugs and dottels left from his smokes of the day before, all carefully dried and collected on the corner of the mantel-piece.
SB	unspecified	Holmes	For a whole day my companion had rambled about the room with his chin upon his chest and his brows knitted, charging and re-charging his pipe with the strongest black tobacco, and absolutely deaf to any of my questions or remarks.
SB	briar	Straker	There was a box of vestas, two inches of tallow candle, an A. D. P. briar-root pipe, a pouch of seal-skin with half an ounce of long-cut Cavendish…
CBX	unspecified	Jim Browner	Sidney Paget illustration
NW	unspecified	Watson	Sidney Paget illustration
BP	unspecified	Patrick Cairns	"Like a fool I left my baccy-pouch on the table." …The amazing strength, the skill in the use of the harpoon, the rum and water, the seal-skin tobacco-pouch, with the coarse tobacco – all these pointed to a seaman, and one who had been a whaler. I was convinced that the initials 'P.C.' upon the pouch were a coincidence, and not those of Peter Carey, since he seldom smoked and no pipe was found in the cabin.
BP	unspecified	Holmes	"A very clear statement," said Holmes, rising and lighting his pipe.
CAM	unspecified	Holmes and Watson	We had breakfasted and were smoking our morning pipe on the day after the remarkable experience…
SN	unspecified	Watson	Sidney Paget illustration
TS	unspecified	Watson	"What with your eternal tobacco, Watson, and your irregularity at meals, I expect that you will get notice to quit and that I shall share your downfall – not, however, before we have solved the problem of the nervous tutor, the careless student, and the three enterprising students."
MTQ	unspecified	Holmes	A cold supper was ready upon the table, and when his needs were satisfied and his pipe alight he was ready to take that half comic and wholly philosophic view which was natural to him when his affairs

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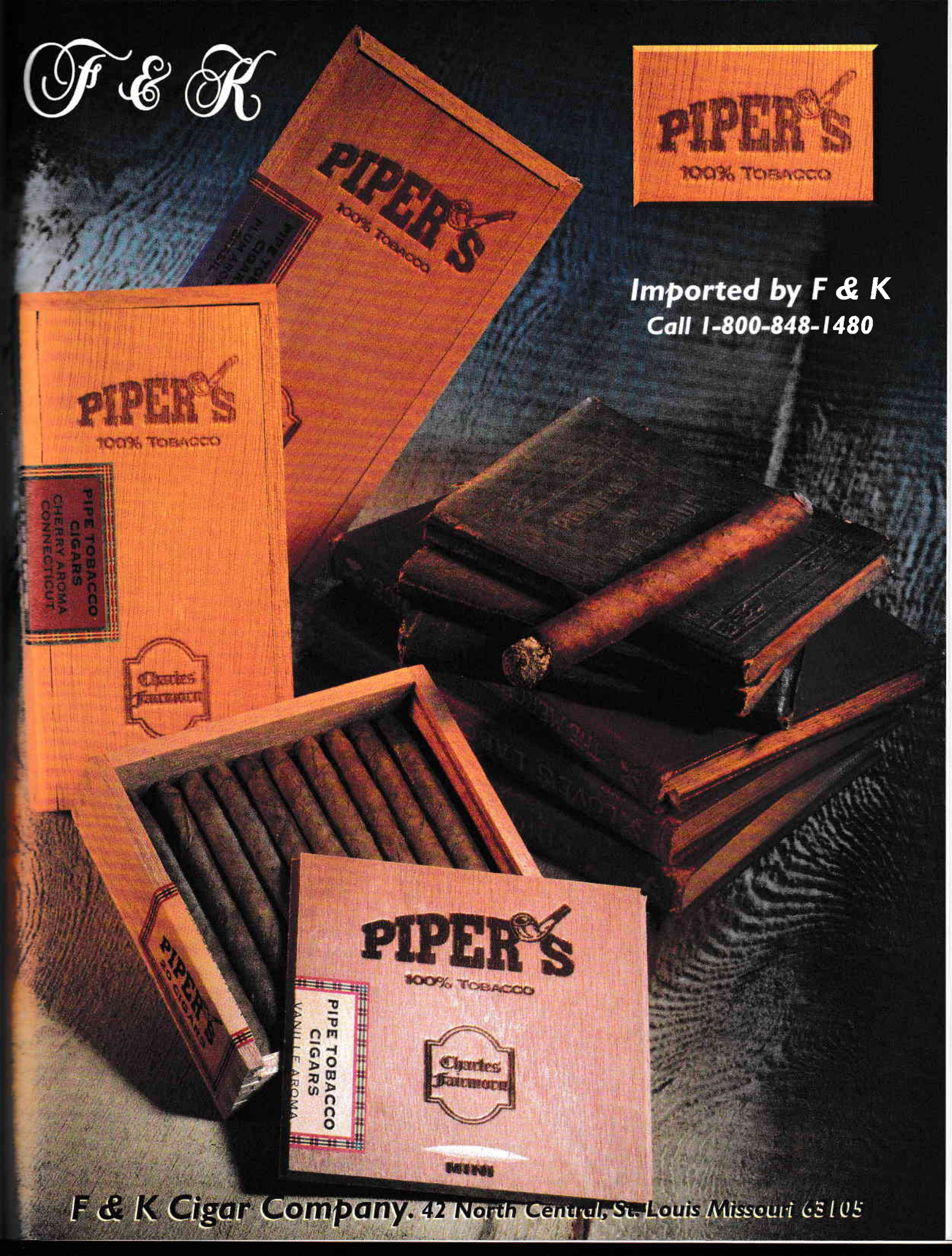
			were going awry.
AG	unspecified	Holmes	He had lit his pipe and held his slippered feet to the cheerful blaze of the fire.
AG	unspecified	Holmes	Sidney Paget illustration
SS	unspecified	Holmes	When our illustrious visitors had departed Holmes lit his pipe in silence, and sat for some time lost in thought. ...my friend gave an exclamation, sprang to his feet, and laid his pipe down upon the mantle-piece.
RS	unspecified	Alec Cunningham	It was a quarter to twelve when the alarm broke out. Mr. Cunningham had just got into bed, and Mister Alec was smoking a pipe in his dressing-gown.
CM	unspecified	Watson	One summer night, a few months after my marriage, I was seated by my own hearth smoking a last pipe and nodding over a novel, for my day's work had been an exhausting one. ...I had risen from my seat and was knocking out the ashes of my pipe, when I suddenly heard the clang of the bell.
CM	unspecified	Holmes and Watson	"No, thank you, I had some supper at Waterloo, but I'll smoke a pipe with you with pleasure." I handed him my pouch, and he seated himself opposite to me, and smoked for some time.
RP	unspecified	Holmes	Sherlock Holmes sat down and lit his pipe.
RP	unspecified	Holmes	His face was as impassive as ever, but his lids had drooped more heavily over his eyes, and his smoke had curled up more thickly from his pipe to emphasize each curious episode in the doctor's tale.
GI	unspecified	Holmes	Sidney Paget illustration
NT	unspecified	Holmes to Watson	"I will be at your service in one instant, Watson. You will find tobacco in the Persian slipper."
NT	unspecified	Holmes	Sherlock Holmes swallowed a cup of coffee and turned his attention to the ham and eggs. Then he rose, lit his pipe, and settled himself down into his chair.
NT	unspecified	Holmes	Sidney Paget illustration
SIS	unspecified	Holmes	Sherlock Holmes rose and lit his pipe.
SIS	unspecified	Watson	It was close upon nine when he set out. I had no idea how long he might be, but I sat solidly puffing at my pipe and skipping over the pages of Henri Murger's *Vie de Bohème*.
SIS	unspecified	Stangerson	The man's novel, with which he had read himself to sleep, was lying upon the bed, and his pipe was on a chair beside him.
VF	clay?	Holmes	Sherlock Holmes had pushed away his untasted breakfast and lit the unsavoury pipe which was the companion of his deepest meditations.
VF	unspecified	Cecil James Barker	He neither rode nor shot, but spent his days in wandering round to the old village with his pipe in his mouth...
VF	unspecified	Holmes	Finally he lit his pipe, and, sitting in the inglenook of the old village inn, he talked slowly and at random about his case, rather as one who thinks aloud than as one who makes a considered statement.
VF	unspecified	Holmes	"There is an appalling directness about your questions, Watson," said Holmes, shaking his pipe at me. "They come at me like bullets."
VF	unspecified	McMurdo	McMurdo had laid down the paper, and was lighting his pipe with a hand which was shaky from the excesses of the previous evening, when there was a knock outside, and his landlady brought to him a note which had just been handed in by a lad. (See Frank Wiles illustration for *The Strand*).
SF	briar-root	Holmes	"My practice has extended recently to the Continent," said Holmes, after a while, filling up his old briar-root pipe.... "Why hardly," he answered, leaning back luxuriously in his armchair, and sending up thick blue wreaths from his pipe.
SF	unspecified	Holmes	"What a very attractive woman!" I exclaimed, turning to my companion. He had lit his pipe again, and was leaning back with drooping eyelids. "Is she?" he said, languidly; "I did not observe."
SF	hookah	Thaddeus Sholto	Two great tiger-skins thrown athwart it increased the suggestion of Eastern luxury, as did a huge hookah which stood upon a mat in the corner. ..."Well, then, I trust that you have no objection to tobacco smoke, to the balsamic odour of the Eastern tobacco. I am a little nervous, and I find my hookah an invaluable sedative." ...The little man stopped to relight his hookah, and puffed thoughtfully for a few moments. ...Mr. Thaddeus Sholto looked from one to the other of us with an obvious pride at the effect which his story had produced, and then continued, between the puffs of his overgrown pipe.
SF	unspecified	Holmes	Holmes was standing on the doorstep, with his hands in his pockets, smoking his pipe.
SF	unspecified	Holmes	"If the launch is above water they will find her," said Holmes, as he rose from the table and lit his pipe.
SF	unspecified	Holmes	It was evening before I left Camberwell, and quite dark by the time I reached home. My companion's book and pipe lay by his chair, but he had disappeared.
SF	unspecified	Jonathan Small	Mr. Abel White was a kind man, and he would often drop into my little shanty and smoke a pipe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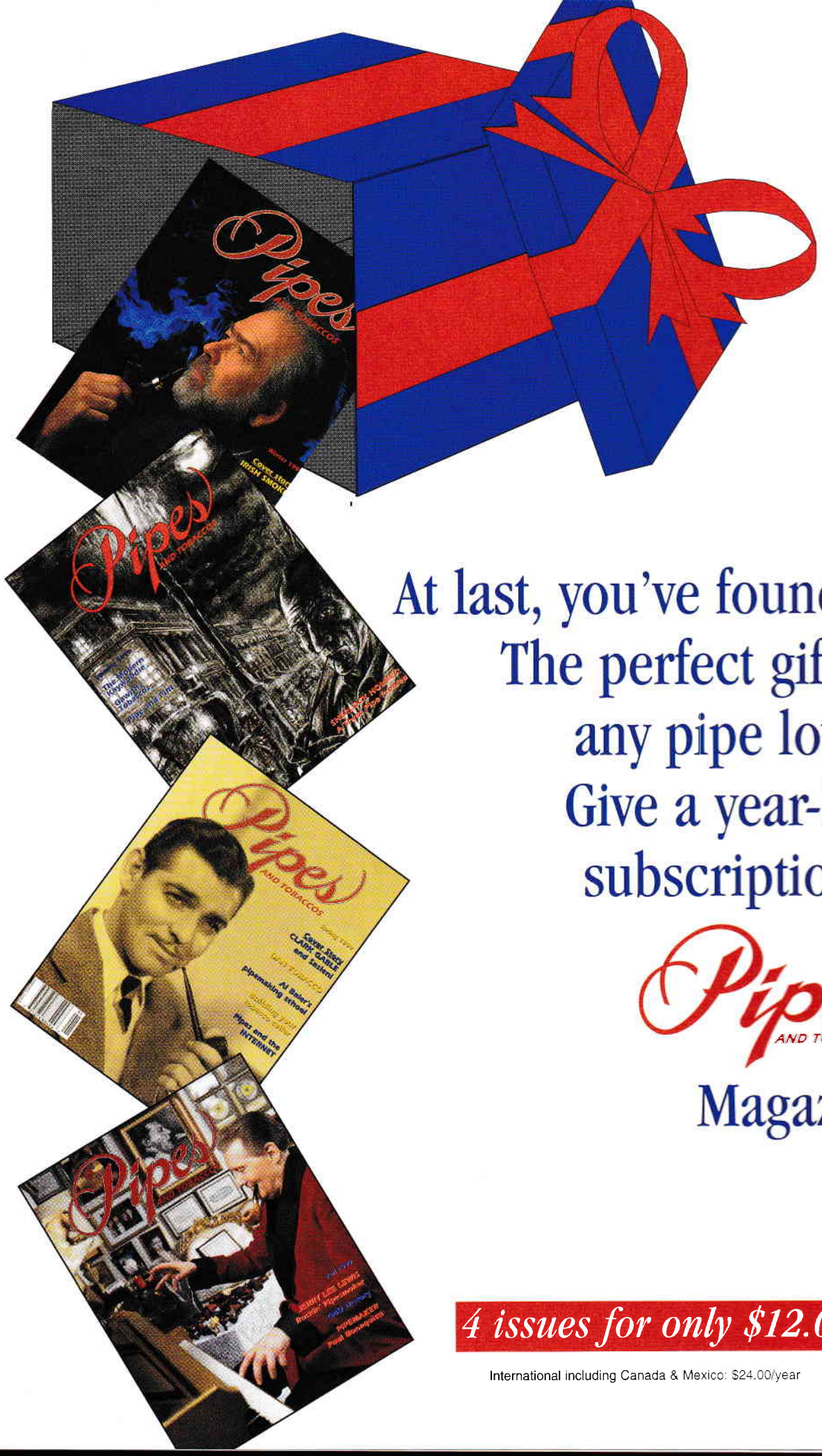
			with me, for white folks out there feel their hearts warm to each other as they never do here at home.
SF	unspecified	Jonathan Small	Finding that my companions would not be led into conversation, I took out my pipe, and laid down my musket to strike a match.
VL	unspecified	Holmes	When I arrived, I found him in a smoke-laden atmosphere… "Mrs. Merrilow does not object to tobacco, Watson, if you wish to indulge your filthy habits." – Illustration by Frank Wiles in *The Strand*
VL	unspecified	Holmes and Edmunds	And yet there were one or two points which worried young Edmunds of the Berkshire Constabulary. A smart lad, that! He was sent later to Hallabad. That was how I came into the matter, for he dropped in and smoked a pipe or two over it.
DF	unspecified	Holmes and Watson	These were the two men who entered abruptly into our little sitting-room on Tuesday, March the 16th, shortly after our breakfast hour, as we were smoking together preparatory to our daily excursion upon the moors… I glared at the intrusive vicar with no very friendly eyes; but Holmes took his pipe from his lips and sat up in his chair like an old hound who hears the view-holloa. – Illustration by Gilbert Holliday in *The Strand*
DF	unspecified	Holmes	I think, Watson, that I shall resume that course of tobacco-poisoning which you have so often and so justly condemned… He sat coiled in his arm-chair, his haggard and ascetic face hardly visible amid the blue swirl of his tobacco smoke, his black brows drawn down, his forehead contracted, his eyes vacant and far away. Finally, he laid down his pipe and sprang to his feet.
DF	unspecified	Holmes	During this time Holmes spent some of his time smoking and dreaming in the cottage; but a greater portion in country walks which he undertook alone, returning after many hours without remark as to where he had been.
DF	unspecified	Holmes and Watson	Holmes lit his pipe and handed me his pouch. "Some fumes which are not poisonous would be a welcome change…," said he.
RCM	unspecified	Holmes	Holmes lay with his gaunt figure stretched in his deep chair, his pipe curling forth slow wreaths of acrid tobacco, while his eyelids drooped over his eyes so lazily that he might almost have been asleep were it not that at any halt or questionable passage of my narrative they half lifted, and two grey eyes, as bright and keen as rapiers, transfixed me with their searching glance.
TB	unspecified	Holmes	"There you have it," said Sherlock Holmes, knocking out the ashes of his after-breakfast pipe and slowly refilling it.
TB	unspecified	Holmes	Holmes smiled languidly, and reached his hand out for his pipe… Our visitor made a noisy exit, but Holmes smoked in imperturbable silence with dreamy eyes fixed upon the ceiling.
TB	unspecified	Holmes and Watson	Late that evening, as we sat together smoking our pipes in the village inn, Holmes gave me a brief review of what had passed.
SOP	unspecified	Holmes	Holmes sat for some time in silent thought. He had lit the oldest and foulest of his pipes.
TGD	unspecified	Holmes	Holmes had lit his pipe, and he sat for some time with a curious smile upon his face. "Well?" I asked at last. "I am wondering, Watson – just wondering!" "At what?" Holmes took the pipe from his lips.
LFC	unspecified	Holmes	Sherlock Holmes was too irritable for conversation and too restless for sleep. I left him smoking hard, with his heavy, dark brows knotted together, and his long, nervous fingers tapping upon the arms of his chair, as he turned over in his mind every possible solution of the mystery.
IC	unspecified	Holmes and Watson	Both Holmes and I had a weakness for the Turkish Bath. It was over a smoke in the pleasant lassitude of the drying-room that I have found him less reticent and more human than anywhere else.
IC	unspecified	Holmes	Don't you smoke? Then you will excuse me if I light my pipe.
iC	unspecified	Holmes	Put my pipe on the table – and the tobacco-slipper. Right!
RC	unspecified	Holmes	You don't object to tobacco, I take it? Thank you, Watson – the matches!
BS	unspecified	Holmes	I lit my pipe and leaned back in my chair. – Illustration by Howard K. Elcock in *The Strand*
BS	unspecified	Mr. Kent, surgeon	He was smoking a pipe and reading a paper…
TG	unspecified	Holmes	He was in a chatty mood that morning, however, and had just settled me into the well-worn low arm-chair on one side of the fire, while he had curled down with his pipe in his mouth upon the opposite chair, when our visitor arrived…
TG	unspecified	Holmes	Holmes raised his pipe with a languid smile.
TG	unspecified	Holmes	Holmes knocked out the ashes of his pipe with a quiet chuckle.
MS	unspecified	Holmes	You have not, I hope, learned to despise my pipe and my lamentable tobacco? It has to take the place of food these days. **P&T**



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Pipes Plus

From pipe design innovations to knife making to custom machinery and barbecue cookery, Erik Nørding's inventiveness keeps expanding

by Chuck Stanion

Strangely, it was not his love for woodworking that propelled Erik Nørding into the pipemaking field—it was his terrific facility with machines.

"I started as a blacksmith at age 15," he says, sitting comfortably in the game room of his home outside of Copenhagen, Denmark. He *looks* like a blacksmith. As he smokes his pipe, his hard, powerful hands seem to overpower the simple tasks of lighting and tamping. "My father was a blacksmith and an engineer," he says. "He had a razor blade and garden tool factory. He died when I was 16 years old. I started working as a boy in the factory on a stamping machine, just to earn some money."

He pauses to remember, looking up toward the ceiling. The walls are lined with hunting trophies. Thirty or 40 game animals stare glassily from their mounts into the center of the room: Black bear, grizzly bear, antelope, elk, moose, deer, impala, wildebeest, gnu, wild boar, caribou—even a huge tiger shark. Nørding is the Ernest Hemingway of pipe makers, an inveterate sportsman.

It was about the time of his father's death that Nørding learned the blacksmith trade. His mother, though, knew that to ensure his future he needed more expertise than that. "She wanted me to prepare to run the factory," says Nørding. "She said, 'You must learn engineering to run this company, because you must know more than the people who work here.' So I went to school and became an engineer."

But by the time he finished his education, Nørding had lost interest in the family factory. "That's because I had started making pipes," he says, holding up the Nørding hunting pipe he is smoking. "And pipes are much more interesting than razor blades."

He had been smoking pipes since he was 15 years old. "I bought my first pipe long before I ever thought of making one," he says. That is too young an age to smoke, of course, and his mother had thought to dissuade him from the new activity by providing a large enough dose to make him never smoke again. "She said to me, 'You want to smoke? OK, here, smoke this pack of cigarettes.' She thought I would get sick. But I smoked one, then another, and as I reached for another one she said, 'Never mind. That's enough.' And it was decided that I could smoke one bowl of tobacco in a pipe each day, but only at home."

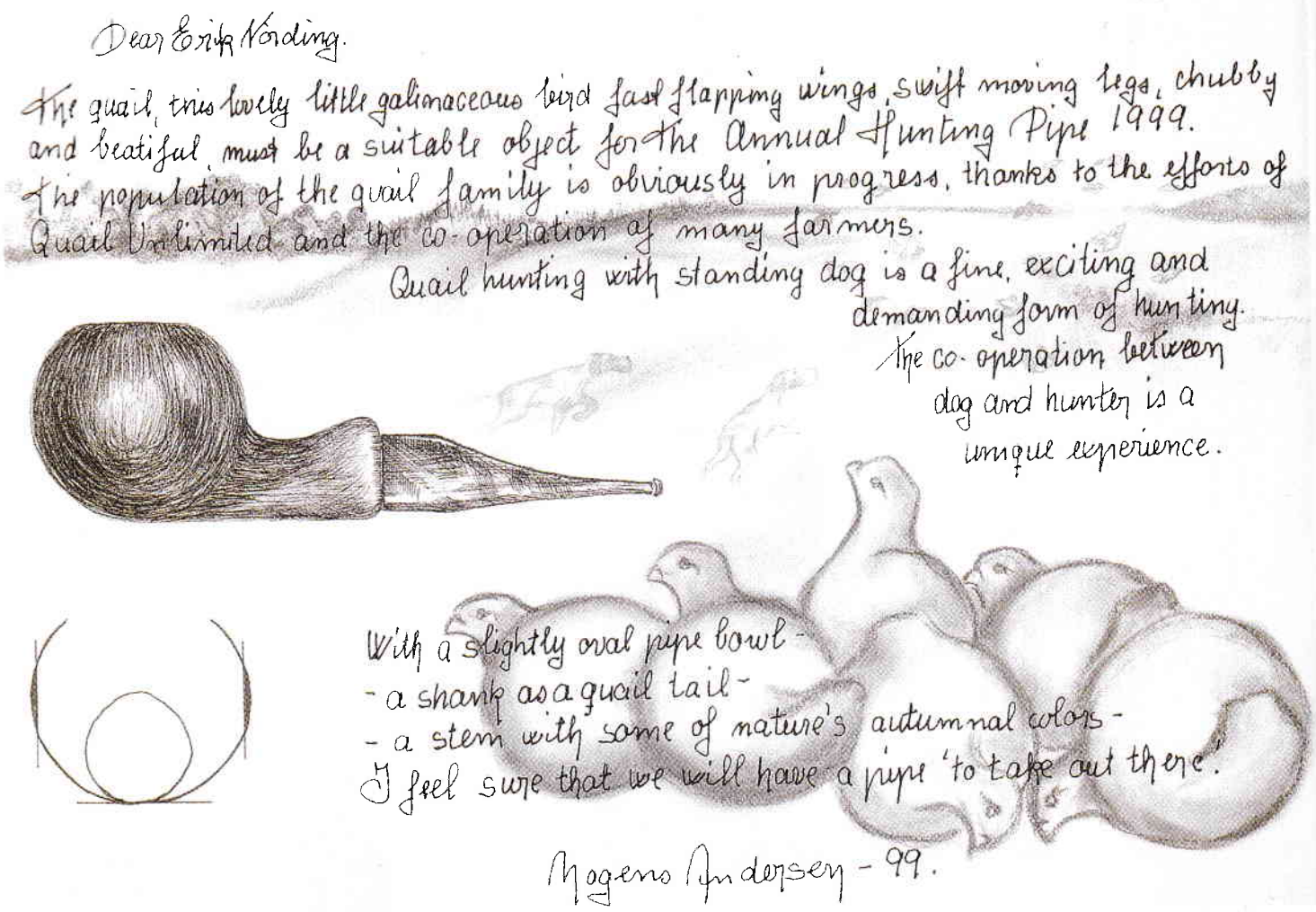
Nørding's father, a pipe smoker himself, taught the young novice how to properly pack and light and enjoy a pipe. "I was very proud," says Nørding. "My father taught me to relax with the pipe. Not to inhale." It was much better than the cigarettes, and Nørding's love for pipes has since then continued and grown.

So long before he graduated from engineering school at age 25, he was a more experienced pipe smoker than most men his age. He frequented a pipe shop in Copenhagen, and often had his pipes repaired there. "The guy who did the repairs in that shop," says Nørding, "could see that it was a good business, and he wanted to start his own pipemaking shop." That repairman's name was Skovbo. One day he approached the young Erik Nørding with a proposition. "You are a blacksmith and an engineer," Skovbo said to Nørding. "You must know a lot about machinery. Can you make me some pipemaking machinery?"

"I told him I could make anything he wanted," says Nørding. "But I didn't have any money. So I borrowed $200 to buy some bearings, and I scoured junkyards for old broken machinery. I bought inexpensive housings and put in new bearings and new shafts." It was Nørding's first contract and he wanted to get a good start, so he took great care in making the best possible tools for the pipemaker. "I made him a little polishing machine, and a lathe, and a sander for shaping pipes." When he had everything put together and running per-

A blacksmith and engineer, Nørding knows his way around pipemaking machinery.

Erik Nørding poses with his largest creation—a smokable pipe that the Guiness Book of Records *has listed as the world's largest pipe.*


Dear Erik Nørding.
The quail, this lovely little galinaceous bird fast flapping wings, swift moving legs, chubby and beatiful must be a suitable object for the Annual Hunting Pipe 1999.
The population of the quail family is obviously in progress, thanks to the efforts of Quail Unlimited and the co-operation of many farmers.
Quail hunting with standing dog is a fine, exciting and demanding form of hunting.
The co-operation between dog and hunter is a unique experience.
With a slightly oval pipe bowl -
- a shank as a quail tail -
- a stem with some of nature's autumnal colors -
I feel sure that we will have a pipe 'to take out there'.
Mogens Andersen - 99.

The Nørding Hunting Pipe is designed each year by Mogens Andersen.

Nørding's first sale amounted to $10 worth of chocolate.

fectly, he called Skovbo and told him his machinery was finished.

"He came out and looked it over," says Nørding. "He turned on the electricity and watched everything run. He had some blocks of wood with him, and he tried everything out. Finally he looked at me and said, 'It is exactly as I wanted. Perfect. How much do I owe you?' I told him the price—I don't remember how much it was, but it was very inexpensive."

Skovbo thought the price very good. "That's fantastic," he said. "The price is right. Now I'll start out for myself, make some pipes and when I earn some money I'll pay you."

It must have been a terrifically discouraging moment for a young man who had just completed what he thought was his first paying job in a new career. As Erik Nørding now remembers that moment, sitting in a beautiful home that contains a pipemaking shop large enough for 20 workers making tens of thousands of world-famous pipes, his face exhibits amusement at that memory. But back then, as a youngster trying to get a foothold in the world, his expression must have been more akin to horror.

"I told him that was not good enough," says Nørding. "I told him I was a poor man, I didn't have any money, I needed to be paid for my work." But Skovbo told Nørding that he couldn't pay him.

"Then I will keep the machinery," said Nørding. "I'll make pipes myself."

"You don't know how to use this machinery," said Skovbo. "You know nothing of pipemaking."

"Well, you're not getting it. You should have told me before I did all this work that you didn't have the money to pay for it."

Skovbo thought it over. "Why don't we start together?" he said.

That's how Erik Nørding became a pipemaker.

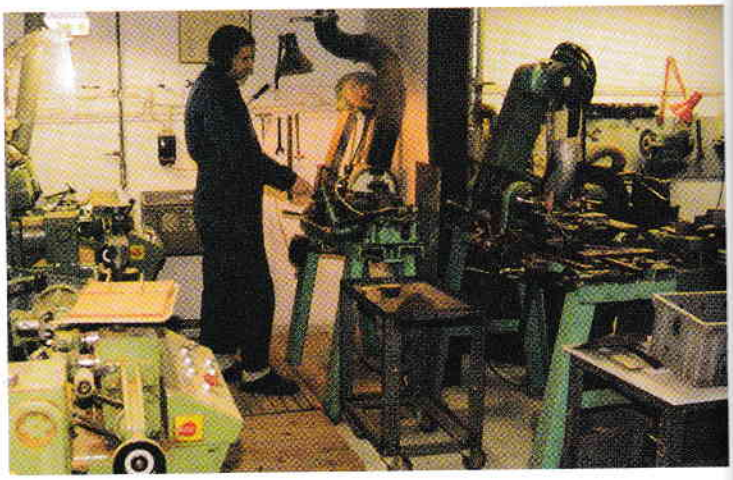
There are still a few of those early pipes around. "I saw some at a shop I visited a while back," says Nørding. "The shop owner offered to give them to me as mementos. But I refused. They may be worth quite a bit of money to collectors. You never know."

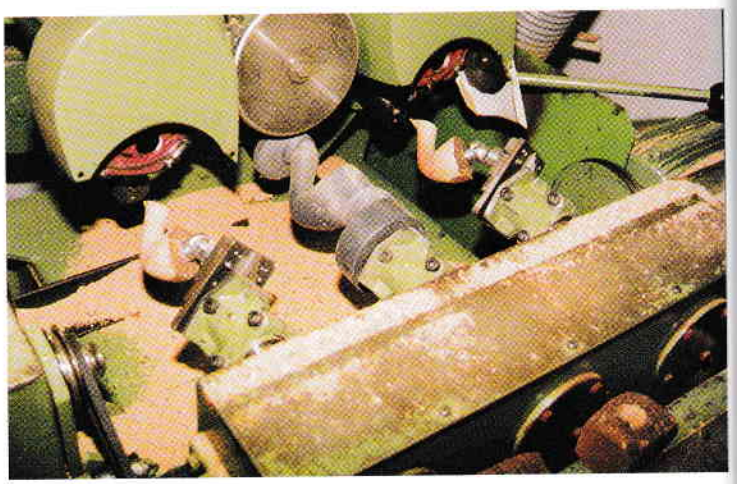
But they didn't sell for much when the business was first starting. Nørding still remembers the first traditionally shaped pipe he ever made. "It was a little pipe, a classic billiard. It looked terrible. It was made well, and I'm sure it smoked very nicely, but it looked not so good." It was Christmastime, and a lady wandered into the pipe factory looking for a gift for her nephew. "I told her that we had sold out because of the season," says Nørding. "But that she could have that little billiard I had just finished for $10." The lady thought it looked fine, but it was more money than she wanted to spend. "She worked at the chocolate factory across the street," he says. "The workers had been given a lot of chocolate for Christmas, and she offered to trade chocolate for that pipe." Nørding seemed destined never to be paid for his work. "But it was very good chocolate."

Those first pipes carried the name "SON," which was an acronym for the combination of the names Skovbo and Nørding. Each of the partners borrowed $500 to get the business going, to rent a space and get the electricity turned on and to buy two bags of briar. Skovbo taught Nørding how to make pipes, "but I didn't have much time because I was still studying," says Nørding. "And I never got the chance to learn much from him, because shortly after we started he said that I would never be a pipemaker, he said that my hands had no skill for the craft, that I could never learn. I never understood how he could make such a judgment, but he did."

To his credit, Nørding shows no sign of triumph in the fact that he has proved Skovbo wrong by becoming one of the best-known pipemakers in the world. "He said that he would continue with SON pipes alone, that he no longer needed me," says Nørding. However, the partners had a legal agreement that whoever wished to dissolve the partnership first would leave the company to the remaining partner and be paid off without interest

"He said I would never be a pipemaker, he said my hands had no skill for the craft..."





While the intricately carved baseball pipe, above, cannot be reproduced on a fraising machine, Nørding freehands generally are.

Production is currently about 15,000 pipes a year.

over five years. So Nørding became the one to keep the company.

It was difficult. Nørding was finishing school, paying off his partner and trying to make pipes. "I could make a pipe that was smokable," he says, "but not beautiful." The ability to craft the sculptures that Nørding pipes have become was a long process. However, he struck upon an idea. "I was a blacksmith; I could make anything out of metal if I had a drawing to work from. Why not do the same with pipes?"

He began visiting pipe shops, asking if any of them had customers who wanted pipes carved to specific designs, and he found that the need was there. "My first customer was a shop in Copenhagen. It needed some very big pipes for a customer—he just couldn't find them big enough." Nørding obtained drawings and made six pipes for the client. "They looked terrible," he says, laughing. "I couldn't get the scratches out and I couldn't get them polished right and I couldn't get the colors even, but the measurements were exactly as he specified. He loved those pipes, and was a good customer of mine for many years."

Nørding kept working and kept improving. Finally he received his engineering degree, but was too embroiled in pipemaking to pursue an engineering career, though his knowledge in the area has certainly been complementary to his pipe business over the years. And of course by that time he was having too much fun making pipes to consider going back to the family razor blade factory—though his interest in keen edges has maintained itself, and he still does a great deal of knife making.

Nørding continued with SON pipes for only a year or two before changing the company name to Nørding in the mid-'60s. "I figured nobody could ever take that name away from me," he says. Nørdings were exclusively freehand shapes, graded from A, B, C, D, up to its highest grade, *extra*. Later an "F" grade was added—less expensive than the "A."

Consumer interest in Danish freehand pipes helped Nørding expand throughout the 1970s and early '80s. "They were easier for me to carve," he says, "because nobody in those days knew the freehands. We were making thousands and thousands of those." The Nørding factory at that time reached its peak production, and Nørding employed 52 workers.

Things have slowed somewhat since, and currently Nørding employs 6 pipemakers, who produce approximately 15,000 pipes a year. They work in the shop that takes up the lower level of the Nørding residence. It is spacious, more than 800 square meters, with three main workrooms, several smaller offices, and a large storage area for the 20,000 blocks of briar kept on hand, which comes mainly from Corsica and Greece. "I don't age it," says Nørding. "I allow it to dry properly, so it ages a little during that process, but once it is dry it's fine

Handmade knives with briar handles are another of Erik Nørding's specialties.

for pipemaking. All this talk about it being necessary for briar to age 30 years or whatever for good pipes, in my opinion, is nonsense. I've seen every stage of harvesting. I've been out digging the briar; I've been to sawmills; I've experienced everything. And I'm telling you, once you can dry a piece of briar without it cracking, it is ready to work."

The stems for Nørding pipes are all hand cut, though they are made in an assembly line style, thousands at a time, to save production costs. Freehands are the least expensive of the Nørding line, all given their basic shape on a fraising machine that Nørding modified using government airplane parts. After they are roughed out, freehands are given individual shapes on sanding disks, then finished in a variety of colors and fitted with vulcanite stems.

Handmades are given more care and more individuality and feature acrylic mouthpieces, though the main difference is the quality of the grain. About 300 Handmades are produced each month. "The Handmades have become very popular, and demand has been increasing," says Nørding, "especially over the last three years."

Collectors have also been enthusiastic about the Nørding Hunting Series, which is a specially designed pipe, different every year, with a hunting theme. The first year of the Hunting series was 1995, and was called the Pheasant; 1996 was the Deer; 1997, the Canada Goose; 1998, the Beaver; and 1999 was the Quail. "I've not yet decided on the year 2000," says Nørding. But the immense popularity of the series indicates that there will certainly be one.

Even with all this, Eric Nørding keeps inventing new things. Hundreds of unusual pipe designs, various patents, and knife designs fill his offices. And he is currently expanding a new business in Denmark: Barbecue style catering. "Barbecue is almost unheard of in Denmark," he says. "But it's going to be big."

Perhaps the most famous of his more unusual achievements, though, is his giant Nørding pipe fashioned from hundreds of other pipes and mouthpieces. This pipe has been on display in several public venues, including the Copenhagen airport, and has been named the world's largest pipe by the *Guinness Book of Records*.

That's just one more example of Erik Nørding's tireless creativity. In all his pursuits, he strives to excel. "I enjoy everything I do," he says. "I live hard, play hard, and I work hard." ***P&T***

Erik Nørding just keeps inventing new things.

Nomenclature

Erik Nørding says that there is no way to date his pipes, other than the Hunting series. Nørding pipes are graded as follows, from least expensive to the highest grade: 5, 4, 3, 2, 1, A, B, C, D, E, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20.

Pipes AND TOBACCOS

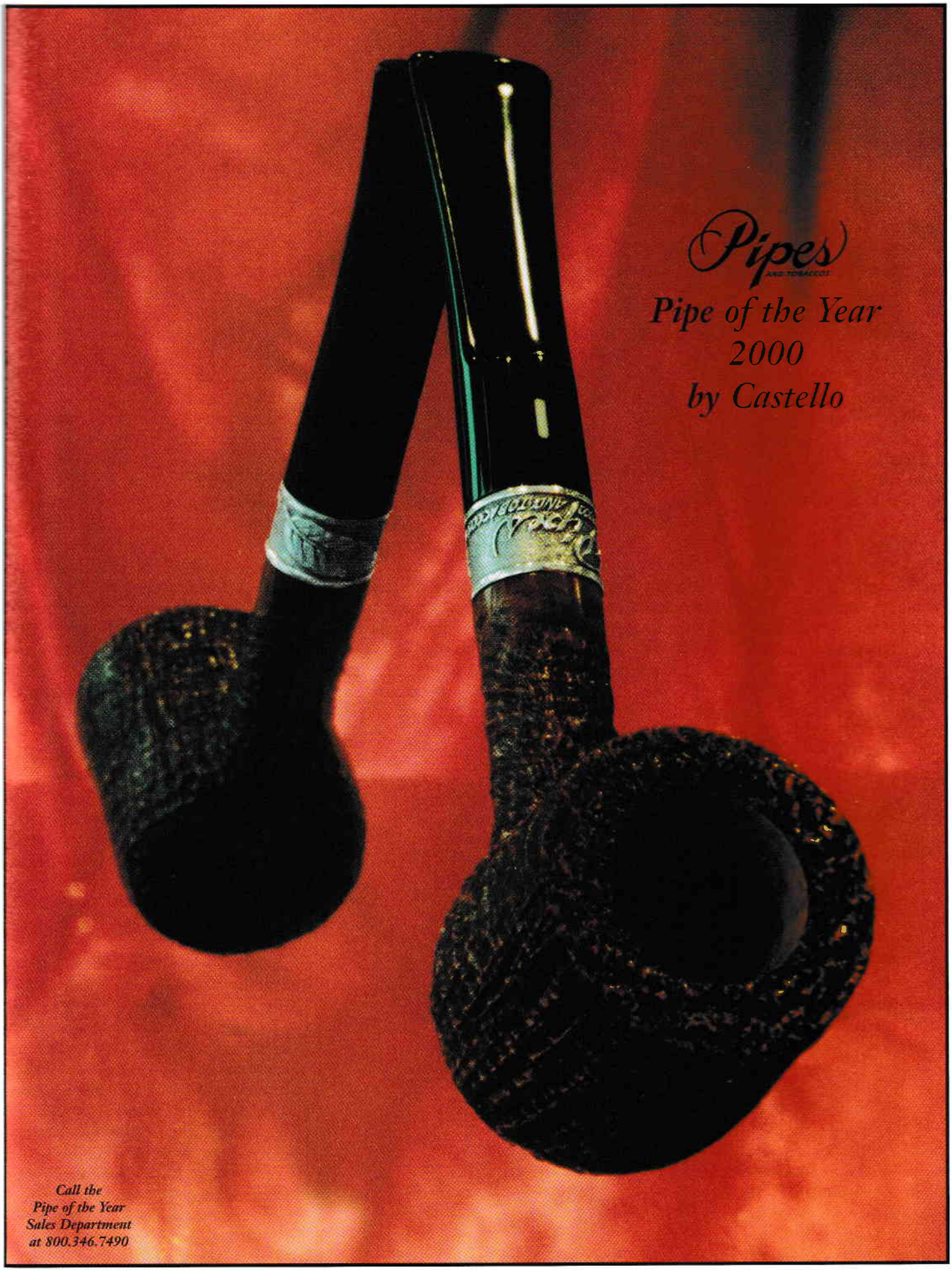
Pipe of the Year 2000

Here it is: the new *P&T* Pipe of the Year. This is the second year of the series, and we are not too humble to say that pipes sporting the *P&T* logo are among the finest in the world. This year will be limited to 250 pieces, as was last year. For such a revered firm as Castello to manufacture a Pipe of the Year for us is an honor beyond our hopes, but here it is.

This is a straight pipe that Castello has designed to stand on its own without a pipe rest, though the heel is not noticeably flattened. The balance is simply perfect. It is a comfortable 2 inches tall and 6 inches long, with an outside bowl diameter of 1.5 inches, and an inside bowl diameter of 13/16 inches. The black acrylic saddle-style mouthpiece features the famous Castello white bar logo.

The heavy flush-mounted sterling silver band is perhaps the pipe's most outstanding feature. The *Pipes and tobaccos* logo is embossed on the top, and a tobacco leaf on the underside, for a stunning presentation. Each pipe is numbered, up to 250. The pipes are available in five grades: Sea Rock ($390); Old Antiquari ($450); Trademark ($450); Castello ($580); and Collection ($770). These are truly handmade pipes, so each has its own personality, although all are made to the shape you see in these photographs. Some have smooth tops, some rough, colors include tan, brown, black, red and natural (though not all colors are available in all grades). There are even a few panels and a few spiral-bowled pipes among the 250. But all are variations on the theme pictured here.

The Castello name has been around a long time—more than 50 years. Such longevity is easy to understand in light of the quality that is associated with the brand. Castello pipes exhibit Italian design at its best, unparalleled smoking quality and meticulous craftsmanship. Only 250 of these *P&T* pipes will be made. Call for yours, between the hours of 1 p.m. and 5 p.m. Eastern time, at 800.346.7490. Ask for the Pipe of the Year Sales Department to order your own pipe from this highly collectible limited edition. ***P&T***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Tobacco and Blending

Part 2

by William Serad

With a few basic guidelines and a willingness to experiment, you can put together some fine blends in your own home

Having established an overview of common ingredients, and some notion of flavorings, cuts and processes, we now come to the heart of the matter: Blending. We will try to address blending blends (what the estimable fellow member of the Christopher Morley Club, the late Barry Milroad called "after-market reblending"), augmenting blends (adding single ingredients to blends), and starting from scratch. Please skip the last section if you make cakes from boxes. I will also provide a rather incomplete list of sources for the necessities to proceed with your experiments, and I trust that you don't have a buddy helping named Igor and your name is not Frankenstein.

A note on the inherent difficulty of blending: This is what is referred to as a compositional data problem. A pound is always a pound, and you can't make it 15 ounces or 17 ounces to fix some taste problem. If you put in more Latakia, something else comes out, and all the balances change. And 3 ounces of Latakia in one blend, because of the strength and character of the components, may be one of the gang or it may be overwhelming. Context is everything. As well, in a full blaring orchestra, the tiny triangle may always be heard, and similarly, a small dash of deerstongue can cut through anything. Or, if you are sensitive to Latakia, a half ounce per pound is noticeable, but if you roll in it like catnip, then half a pound or more per pound may be just right for you. Since it is a crop, it is hard to get leaf that is exactly and precisely the same from year to year, so some tolerance range is expected. Have I daunted you? Heedless, charge ahead!

Just to clarify a few terms, blends are called by certain names that indicate some ingredients and characteristics. These are my generalizations:

- English—Virginia base with Orientals, principally Turkish, and Latakia; may have Perique; may be modified with Burley, but that is not a classic English
- Scottish—ambiguous, meaning either a partially rubbed-out pale Virginia flake or a very heavy English with extra Latakia and Orientals
- Balkan—an even heavier, almost all condimental blend of Orientals and Latakia
- Danish/Swedish/Dutch—a light, very sweet blend typically of Virginia, Burley, and black Cavendish, usually heavily flavored and cased
- American—a Burley-based blend, sometimes cubed, sometimes only Burley or Burley/Virginia; may have Latakia, may not
- Natural—unflavored leaf, typically without much or any condimental component

Blending Blends

This is a time-honored tradition, and some blends (like Rum and Maple) invite you to mix them. I will say that, to me, some blends just don't play well with others, and try as I may, they are consumed if at all as they come out of the pouch. That said, I will start with a common problem and the solution: what if a blend is just too something-or-other? That something may be sweet, strong, hot, bland, or any number of descriptors. Dr. Bob Cohen, esteemed fellow member of the Christopher Morley Club of

Philadelphia, likes Paladin Black Cherry, but it is too sweet, so here is his solution:

1 part Paladin Black Cherry
1 part Prince Albert

This has a great aroma, is very cool smoking (I tried it), and is just sweet enough for him. The issue is really what to use to cut an overflavored blend (which are sometimes made that way to survive sitting on store shelves for great periods of time). I have found several things, including Prince Albert, Fink Cigar's Extra Mild Cavendish (437925) or Golden Cavendish (437922), Edgeworth Ready Rubbed, Mac Baren Symphony, Golden Extra or Burley are suitable, and some of these will appear in the next section, augmenting blends, as well. Some things which should marry well, but don't (in my experience), include Half and Half, Carter Hall, Sir Walter Raleigh, and a few others with similar base leaf. I am not saying that they are bad, but to me they taste better alone, unadulterated and unalloyed.

If you surf the Net, you are probably aware of the Barcelona Pipe Club's wonderful page (*www.bpipaclub.com/home.htm*), where they have a section devoted to mixes and cocktails, as they call them, of blends. One from the president of their club is called "Ocaso" (which means occident or setting of the sun, and figuratively, decadence):

2 parts Balkan Sobranie
1 part Mac Baren Scottish Mixture

It is said to be particularly good after supper. Another, from Pepin Mateu, said to be excellent outdoors while fishing, is "Costa Brava":

1 part Balkan Sobranie
1 part Amphora Full Aromatic

From both of these, one can see that the effort was to tone down or cut the full Balkan character of the Sobranie with rather sweet blends of completely different characters. From a friend with broad tastes, an interesting mix of "drug store" brands which tones down all the weaknesses of each is:

1 part Sugar Barrel
1 part Holiday
1 part Edgeworth Ready Rubbed

An interesting high-end combination you might want to try is:

1 part Frog Morton
1 part McClelland's Number 24 Matured Virginia (somewhat rubbed out)

Whatever it is that you like about something, the objective is to keep that and remove the characteristics you don't like with another blend, either by diluting or overwhelming them. This requires experimentation, and I urge you onward.

Augmenting Blends

There are times when a blend just needs something. It is missing that special quality you enjoy. Or there are blends that are pleasant, but bland, and need to be juiced. Most commonly, as in the previous section, something is too much and needs to be cut. Maryland or a very light Cavendish is usually used for that, and we won't discuss it further. I would call all of these circumstances augmenting blends, or adding a straight component to an existing blend. One example is a strange thing I occasionally do to Erinmore Flake, which is over the top for my general consumption. It is quite unique, but hot to me, and possesses too much of whatever that well-known and yet unidentified flavoring is. I give it an outlandish hit of Perique, thus:

50 gm Erinmore Flake (broken somewhat)
15 gm granulated Perique

This is more than twice the amount of Perique that a sane person with functioning taste buds would reasonably use at the most. However, it seems to work in this context. As the aromatic agent fades if this is not consumed quickly, the Perique becomes overwhelming, so you might reduce the Perique to 2.5 to 5 gm tops and let it sit for a while. Now you're never going to read my reviews again, but I use this as an extreme example to introduce the notion that very small amounts of Perique are the norm, and against something huge, the envelope may be stretched (feel free to disagree).

An augmented blend made from a base of Edgeworth Ready Rubbed by the esteemed Barry Gershon, another fellow member of the Christopher Morley Club (we are all highly esteemed in the Christopher Morley Club; I presume it is the same for all of your clubs) that is quite tasty, cool burning and enjoyable:

4 parts Edgeworth Ready Rubbed
1 part Cyprian Latakia
1 part unflavored Black Cavendish

This blend takes advantage of the fine burning characteristics of the Edgeworth, while capitalizing on its neutrality. It goes along with the augmentation very well. Another blend that Barry knows of that was made by an old tobacconist many years ago makes use of the unique aromatic properties of Mixture 79 from Sutliffe:

1 part Mixture 79
1 part Edgeworth Ready Rubbed (or cubed Burley)
1 part unflavored Black Cavendish
1 part Cyprian Latakia

I would not have believed that the Mixture 79 would cut past the Latakia in that quantity, but it does, and the burning and sweetness are enhanced by the other ingredients. Taking one of the famous McClelland flakes, rubbing it out and adding Latakia is often a great taste treat:

100 gm McClelland #24 or #27 Matured Virginia Flake
30 gm Syrian Latakia

These flakes have their own unique flavors, and the Latakia enhances them in their own ways. You might try this with your favorite flake, and it works best with those that are less tangy, but that is just my opinion. Note that you may also use Cyprian Latakia, and that the McClelland #24 already has a smidgen of Greek leaf.

An interesting way to treat an aromatic is to use it as the base of an English style mixture, thus:

10 oz aromatic
3 oz Turkish
3 oz Cyprian Latakia

The aromatic may be Borkum Riff Whiskey or Rum, for example, or Mac Baren Symphony or Burley. It can be anything you like that will stand modification from its original, straight-up purpose. And this fundamental recipe leads us to the final section of blending: starting from scratch.

Starting From Scratch

We would like to discuss two basic blend types here: English and American. If we start with the basic recipe we last mentioned and return it to its pristine and classic form:

10 oz Virginia
3 oz Turkish
3 oz Latakia

This presents a nearly infinite vista for variations. For example, if you like Turkish leaf, you can increase it to as much as 6 ounces per pound or even more, but you have to be careful of the blend getting too hot. If you like Latakia, again it can rise to 8 ounces or even more to the pound. Or you can try alone or in combination some mix of Cyprian and Syrian Latakia for variation. Since it has the sweetness of the Virginia, you can toss in an ounce of Perique, but not much more. At 25percent, a blend tastes like nothing but Perique without something incredibly forceful up against it. In small quantities, I find that Perique only adds and does no harm to just about anything.

The real key to an English blend to me is in the base of Virginias, not how much Latakia it has. If the Virginias are properly arrayed, then all the rest falls into line. I would never suggest 10 ounces of bright leaf per pound, as brights are high sugar and hot, a bit light and at times shrill in flavor, and can be 'sooty' on the palate (as can Syrian Latakia in excess). The darker the Virginia leaf, generally, the darker the character. Bright leaf with other Virginias form a harmonious bond. Additionally, stoving can beneficially modify the Virginias, taking away harshness, making the room aroma lighter and darkening the taste. Reds respond very well to stoving, and brights benefit too. Try stoving in your crock pot at about 200 degrees for varying periods. Please don't make a roast for me after you use that crock pot. In the old days, copper trays were used. You might try adding your flavorings before stoving, such as whiskey or rum or vanilla (not artificial, in an alcohol base). Let them soak in it sealed from the air for up to a week before, and then dry and rehydrate with water to get rid of the alcohol, otherwise you can light your pipe with just the flint. An application of a dilute vinegar solution prior to stoving will make a black Virginia even starting with blond leaf, complete with that familiar, tangy

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aroma common to many flakes and old-time English-style blends. I have seen as much as 50-50 vinegar and water used, but this is overboard. Pressing darkens and melds the leaf, but you need a huge weight to get the leaf to hang together in flake form of the English type.

As for an American blend, let's start at the beginning:

16 oz cube-cut Burley

Yes, this is actually a pretty good smoke, and I know guys who like it. Good Burley is creamy, cool and nutty, but don't try this without the highest quality. Next, lets add some Latakia:

3 oz granulated Cyprian Latakia
13 oz cubed Burley

Then, a bit of bright flake (in the American, not British sense):

3 oz granulated Cyprian Latakia
3 oz bright Virginia flake
10 oz cubed Burley

At this point, we are at a variety of blends common in the post-WWII years into the 1950s when there were loads of pipe smokers, something like the old Barking Dog. The Virginia gives us permission to add some Perique, which I have never gotten to work without either Black Cavendish or Virginias present because of the required sweetness (if someone can give me a Burley/Perique blend worth smoking, I will publicly applaud them):

3 oz granulated Cyprian Latakia
3 oz bright Virginia flake
1 oz Perique
10 oz cubed Burley

And finally, to add some more sweetness and variation, some Black Cavendish, short cut because the other ingredients would precipitate in the mix and not stay blended:

3 oz granulated Cyprian Latakia
3 oz bright Virginia flake
1 oz Perique
4 oz short-cut unflavored Black Cavendish
6 oz cubed Burley

Well, that was quite a transition, but it shows a development path you can go down for any blend. One can follow a similar pattern for an English under development. It may be that you come up with a standard set and level for condimental leaf, and vary the base to change the recipe. It may be that you formulate a base and vary the condiments. Whatever the approach, it is a process we are discussing, and experimentation is required. Don't expect to get a home run the first time at bat. But expect to work hard at the process to get your blends to where you want them to be.

Supplies

You will need to measure the ingredients, and I can suggest a very inexpensive balance scale from India. If you measure in grams using 16 as the total, it translates directly into ounces per pound, and 16 grams is enough of a sample to try it in a few pipes to see if it is working at all. Try:

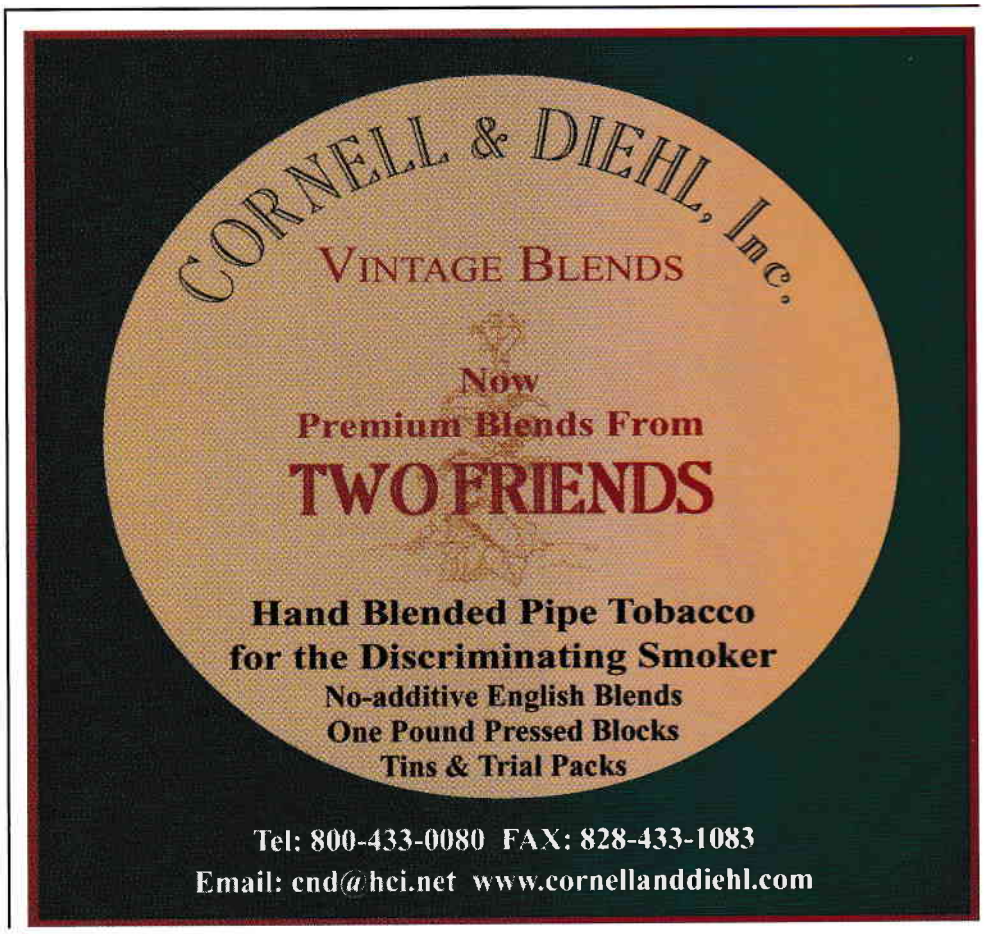
Mystic Traders
1334 Pacific Avenue
Forest Grove, OR 97116
800.634.9057

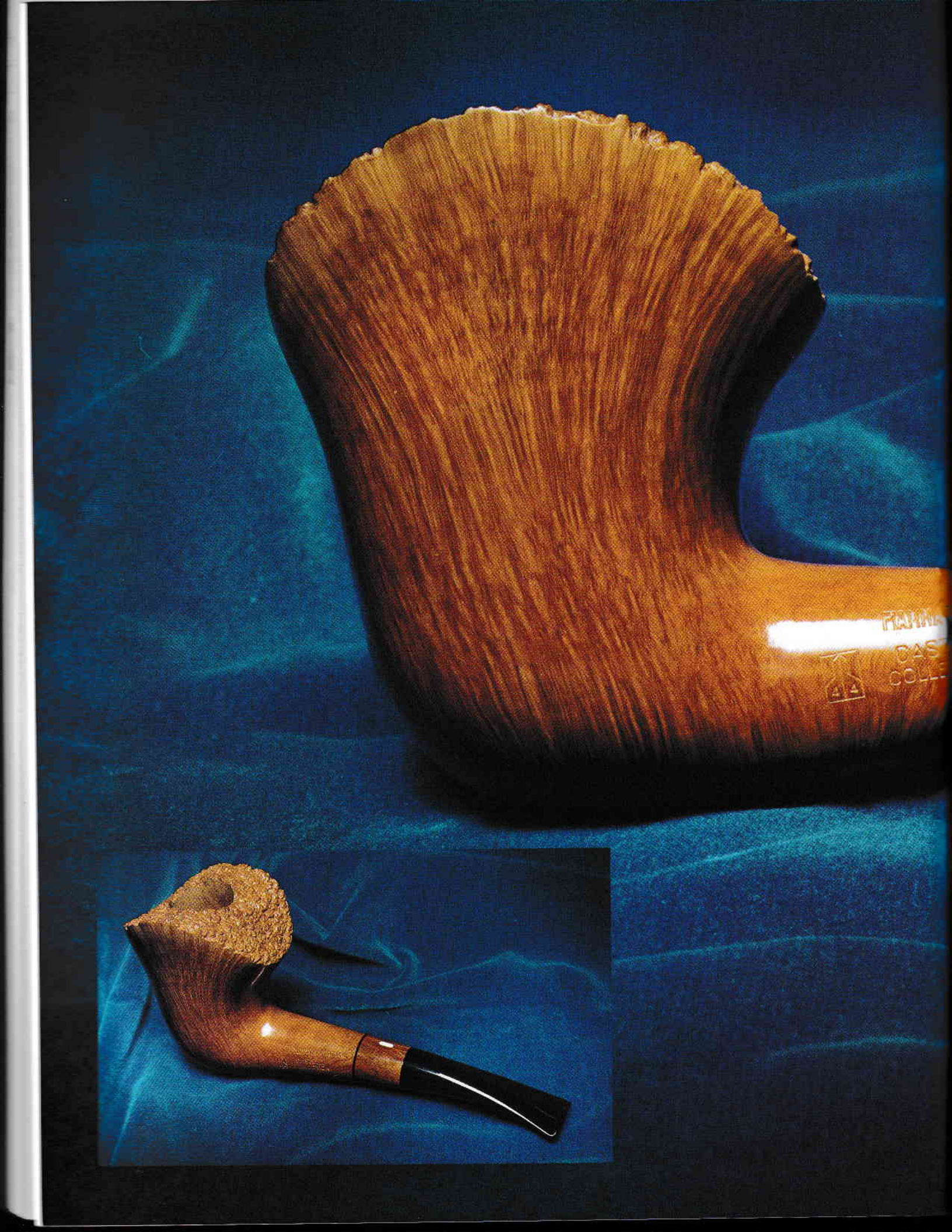
If they are too New Age for you or you want a scale more exact or high tech, then try:

Edmund Scientific
Consumer Science Division
101 East Gloucester Pike
Barrington, NJ 08007-1380
800.728.6999

For tobacco, see if your tobacconist has a blending bar with straight leaf. If not, suggest that they get one, and failing that, ask them to order it for you. Most blending companies carry it, and it is available for the asking through your local tobacco shop. McClelland Tobacco Company can provide your local shop with straight Cyprian Latakia or Perique or whatever you wish (in 5 pound batches); Lane Limited can likewise supply separate blending components; Cornell & Diehl carries blending leaf, too, in one-pound amounts of any leaf or in trial sizes. And, as I mentioned, Finck Cigar has some blends that are suitably agreeable for use as a base to augment or to cut other blends.

Good luck! Share your results with me. *P&T*





The Pipes and Tobaccos Museum

CASTELLO

In 1945, a man of Italian descent moved from Switzerland, where he had been born, to the homeland of his parents. Already an established tobacconist, his creative fire would lead him to establish a pipemaking company that is today one of the most famous in the entire world.

That man's name was Carlo Scotti. He brought with him a burning desire to make pipes...pipes that would be the crown jewels among other pipes. He succeeded beyond his fondest dreams. The pipes made by the company he created—Castello—are collected with reverence to this day, more than a decade after his death.

Today, Castello operates out of the same building Scotti bought in Cantù in 1945. Operations are in the talented and capable hands of Franco Coppo, husband of Scotti's daughter, Savina. Over the years he internalized Scotti's determination to produce the best possible pipes and is demanding in the standards he sets for the six-man creative work force that produces Castello pipes.

The pipe pictured here is an example of that creativity. It is a Fiammata Greatline Collection, and currently resides in the *P&T* museum.

Nova Scotia, Home of... Clay Pipes?

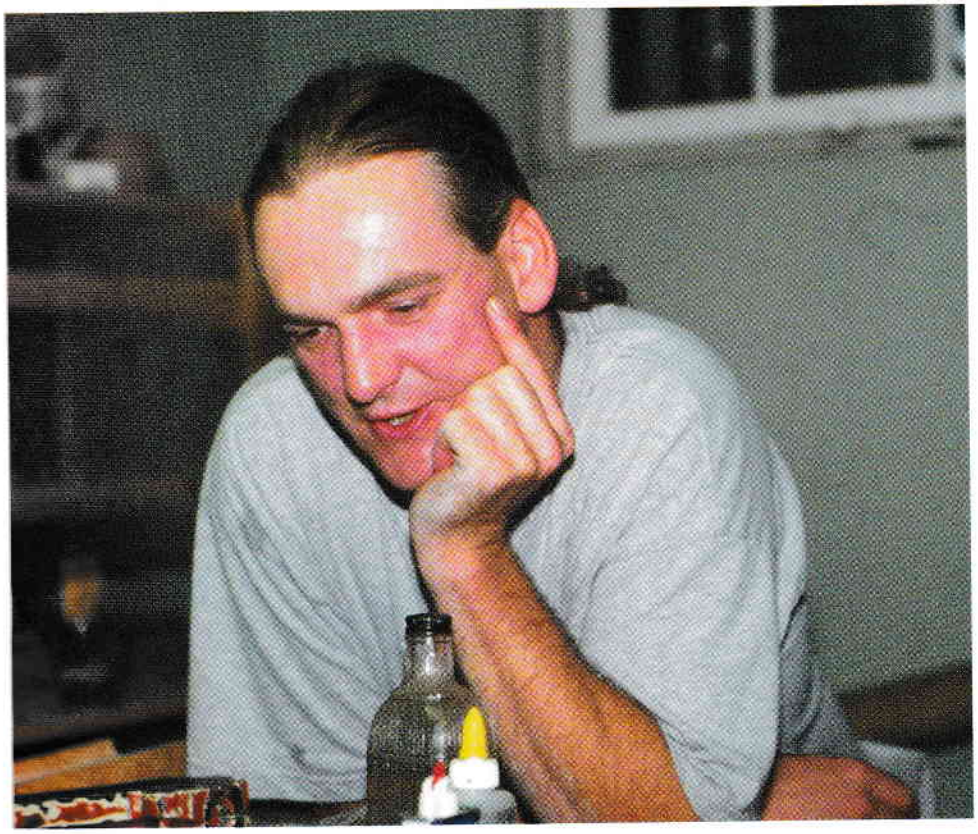
Traditional clays are in large demand, with historical sites and battle re-enactors clamoring for more

by J.A. Hitchcock

Stephen Bray doesn't consider himself a creative person. This is what he claims at first. But once he begins talking about clay pipes, he divulges things that prove he is not only creative, but innovative as well.

"I grew up in a house of Dalis," Bray says. "My father was a buyer for Vincent Price's art collection. He'd bring home some fantastic paintings. My sister is a graphic artist and my brother works in ceramics." He shrugs his shoulders. "I worked at a body shop for years, so I never really considered myself creative."

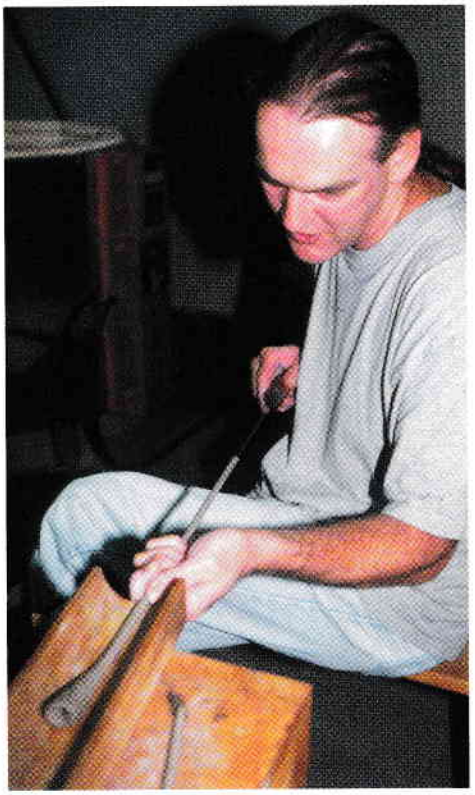
Bray, 37, lives in a yellow house by the sea in Glace Bay, Nova Scotia, with his wife and son. Tall and thin, his long black hair is peppered with gray and pulled back into a ponytail. Working out of his small basement, he brings to life a relic of the past—the clay pipe.



"I'm an avid scuba diver," Bray says. "In 1992, some friends and I went diving in Baleen Harbor and came upon this wreck. But it was what was scattered all over the ocean floor that amazed me—there were hundreds, maybe thousands, of clay pipe shards.

Bray took a few as souvenirs, but once he got home, they truly fascinated him. He doesn't smoke, so he didn't know much about pipes in general, much less clay pipes. But these white pieces of clay awakened something inside of him. So he began to research them, reading as much information as he could find. He went to the local library first, then visited Fortress Louisbourg, a local tourist attraction where the Fortress has been partially rebuilt to look the way it did in 1744. Costumed animators re-enact life of that era; many of them smoked clay pipes purchased from the United States. They pointed him to their own library at the Fortress, and Bray delved in, memorizing sketches, illustrations and facts about clay pipes.

But the clay pipes he found on that dive drove him on. He bought some clay and decided to make a clay pipe on his own. He did it all from memory—



from the pipes he'd seen the animators use at Fortress Louisbourg and from sketches of clay pipe molds in books he'd read.

"I knew I could do this!" He exclaims. "I really wanted a whole clay pipe, not just the shards, and the only way I wanted one was to make it the way they did back in the 1700s. I took the finished pipe to Louisbourg and the guys there told me it was a great first attempt, then pointed out some changes I could make for the next pipe."

The next pipe became another, then another and another. Soon, Bray's clay pipes kept getting better and better. They filled his makeshift workshop in the basement. He still has a vase of rejects on the top shelf of a nearby bookcase. There are some early attempts that are bent in odd shapes (one is a pretzel), twisted, broken, or otherwise unusual. Bray calls this his "pipe bouquet." Resting near the vase are shards of clay pipes found on other digs or donated to him by friends, some dating back to the early 1600s. They inspired him to create the best reproductions he could make.

By 1994 he was selling the clay pipes, mostly to Fortress Louisbourg. That first year, he sold 300 of them and named his company Olde World Fine Clays. Once he set up his Web site in 1995, business increased and today he gets 90 percent of his orders from the site, from Australia to the United States to South America. And sales have increased almost three-fold since then—in 1999, he sold more than 800 clay pipes.

"I'm amazed at how well they sell," he says. "But I think that's because popularity in clay pipes has risen quite a bit over the past decade. It used to be that larger historical sites (such as Fortress Louisbourg, Gettysburg and Williamsburg) used clay pipes in 'villages' and battle re-enactments. But now you find that local historical sites and interest groups are re-creating life in their town from the 1600s, 1700s and 1800s, or re-enacting local battles. Costumed animators want to be as realistic as possible and that's where clay pipes usually come in."

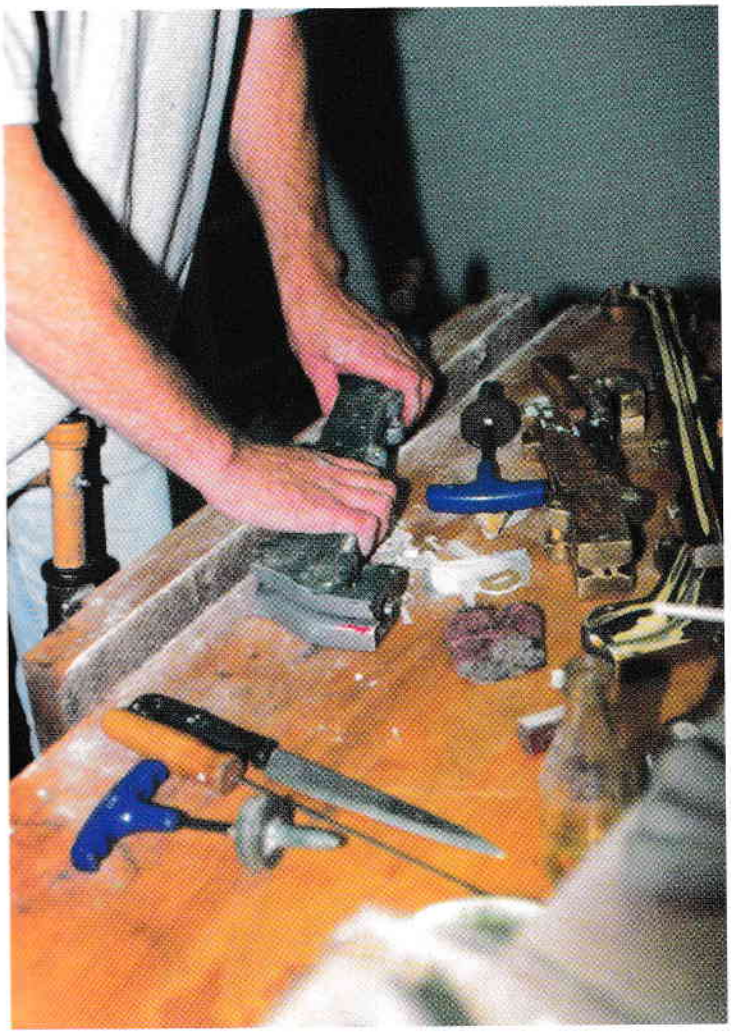
As he's talking, he picks up a large lump of clay and wets it, then begins kneading it.

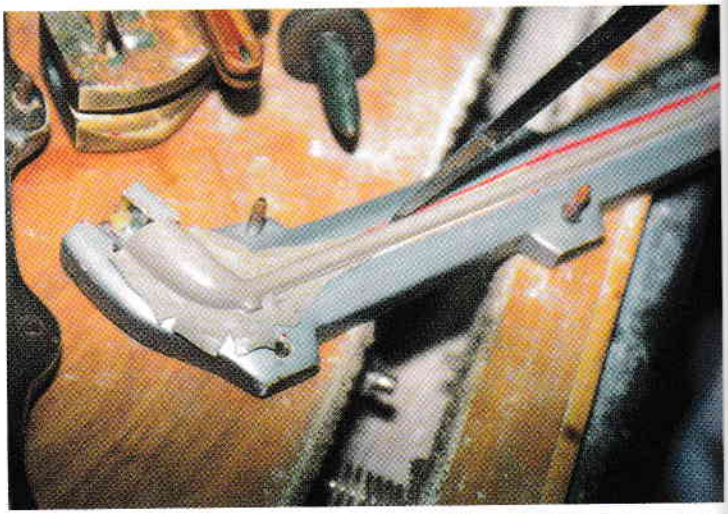
"Would you like to see how I make them?" He smiles eagerly. The wooden worktable is tall, suited for his height. A custom-made bench sits behind it. As he works, he alternates between sitting and standing, his hands moving quickly, his brow furrowed in concentration. "I do all the pipes by eye when it comes to the molds," he notes as he stretches the clay. "I have each one made to my specifications, for the five types I reproduce: the 17th century clay pipe, 18th century English churchwarden, 18th century tavern, 18th century Dutch, and 19th century English pipes."

While he creates some English churchwardens, he explains each step in detail (see sidebar and photos) and throws in some history and stories along the way.

"It's amazing to think clay pipes were around for over 300 years, from the late 1600s up to around 1914," he explains. "But when briar pipes began to catch on, pipe smokers fancied them because they weren't as fragile and weren't mass-produced like clay pipes were towards the end there."

He pauses as he goes to the next step, then looks up, a gleam in his eyes. "Sometimes I go fishing with my uncle. He used to be a lobsterman, but began swordfishing for a living. One time, I went with him and here we were, 50 miles offshore. Now, my uncle doesn't hunt swordfish in the usual way." Pause. "He harpoons them." Pause. "So here we are, on his fishing boat, chasing swordfish and harpooning them from the bow. A freighter was passing us and all of a sudden these crewmen were on deck with cameras, taking pictures of us. I guess it was a pretty odd sight." ▶





It takes Bray 50 minutes to make a "bunch" of pipes (*see sidebar and photos*). They are then air-dried a total of 10 days, then kiln-fired. Although the majority of pipes he makes are white, or porcelain-quality, some are smoked for three hours to give them a black, or ebony, color.

Once finished, the pipes are inspected, then packed in wood shavings in handsome custom-made pine presentation cases.

"My brother-in-law makes the cases, when he's not delivering mail," Bray smiles devilishly as Andrew Gingell, his brother-in-law, enters the workshop.

A letter carrier, Gingell has been making the presentation cases for Bray for three years. In addition, he makes clay pipe wall holders in mahogany, cherry and oak, for the clay pipe enthusiast who needs a place to "hang" his pipes.

"The bottom of the wall holders have wood shavings in them so that the pipes rest in a soft spot," Gingell explains as he holds one of them in his hands. "It's a safe spot for the pipes, since they can be fragile at times."

Bray nods in agreement. "Most clay pipe smokers tended to get the longer ones so that when the stems did break, they could continue to smoke them, almost right up to the bowl." He grins. "That's when they called them 'nose warmers.'"

Bray playfully walks over to the middle of the basement and takes a tricorn hat off a post and puts it on his head, then grabs one of his clay pipes. Before this writer could take a photo of this quick step back in time, Bray shyly takes off the hat and grins. And won't put it on again.

"Maybe when my dream comes true, you can come back and take photos of me in true costume!" He enthuses.

His dream? To open a "proper" 18th century pipe shop, complete with all the tools they would have used then, including a traditional brick oven, not the modern kiln he uses now. Plus a few employees so that he can increase production. Ideally, this shop would be located at Fortress Louisbourg, and Bray hopes to open his shop sometime in the near future.

Until then, he does the work of four in his basement, humming away as he rolls the clay, spinning stories if he has an audience, smiling the whole time. You can't help but walk away with a smile...and a clay pipe or two in your hands.

Prices for Bray's pipes range from $15 for a custom 5- to 6-inch porcelain quality 19th century English pipe to $99 for a 16.5 inch ebony oil clay 18th century Dutch tavern pipe.

Other styles available are 17th century clay pipes (11-inch stems), 18th century English churchwardens (14-inch stems) and 19th century English pipes (7-inch stems). Olde World Fine Clays, 249 South Street, Glace Bay, Nova Scotia B1A 1W6; 902-849-1383. ***P&T***

J.A. Hitchcock, who resides in northern New England, is the author of six books, writes for several print and online publications and can be reached at anotherwriter@hotmail.com.

How an 18th century Dutch tavern pipe is made at Olde World Fine Clays

Step 1 - The board/tabletop is kept wet as the low-fire earthenware clay is kneaded to get the air out of it. A "nip" of clay, resembling a small ball, is removed and rolled into a snakelike form, called a "roll."

Step 2 - As each roll is made, it is stacked in a pile called a "bunch." In the 18th century, they would have been laid eight on the bottom, seven on top of that and six on the very top, or seven, six, five. Bray stacks them five, four, three on a long board to quicken the drying time, where they sit for two days. This is called a "bunch of rolls." He checks the ends of them on the second day to see if they are firm enough.

Step 3 - When firm enough, each roll is placed in a "gutter," where a piercing rod (dipped in a mixture of paraffin and linseed oil) is run up the center of the pipe stem, just short of the head (which will become the bowl). This is called a "wired roll."

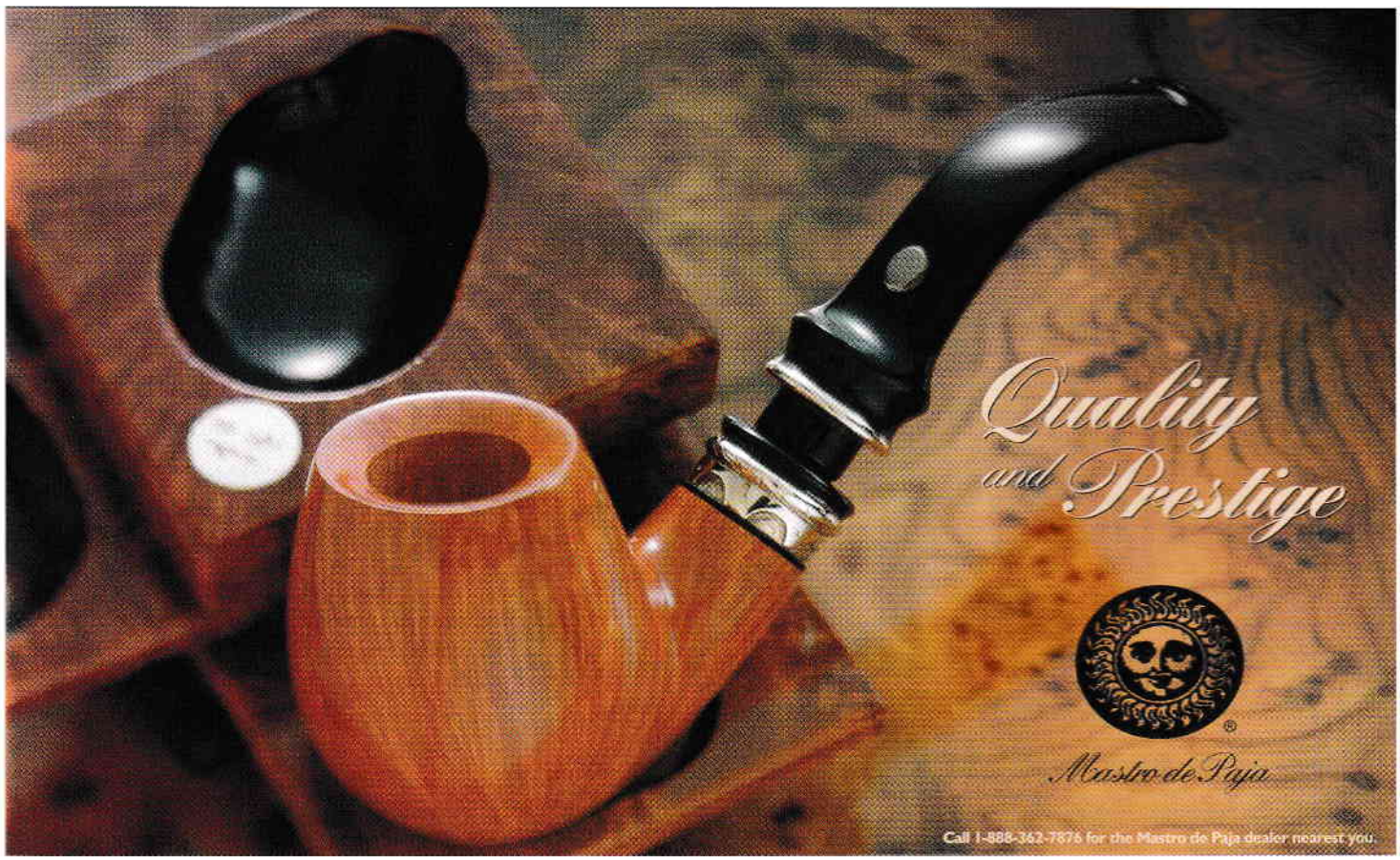
Step 4 - The wired roll is placed in the half of the lightly greased mold, then the other half is placed on top of that. The mold is placed in a vise, called a "chest." The screw handle is tightened and a "stopper" is pushed in two to three times to shape the bowl. When the stopper is removed, the piercing rod is pushed through to join with the bowl.

Step 5 - The piercing rod is removed, then excess clay is trimmed. A thinner wire is inserted, called a "finishing wire," to help gently pull the pipe from the mold. The pipes are placed on a wood rack to dry.

Step 6 - About a week later, the pipes are trimmed and burnished, some with a saw blade to make a milled edge on the bowl (on most of the pipes he reproduces), some with an agate stone that is gently rubbed along the lightly wetted bowl in stripes (this was a popular decoration, which made the pipe color between the lines as it was smoked). The stem may also be burnished with stripes.

Step 7 - About 50 of the pipes are stacked in "staggers," then fired in the kiln. The pipes are finished off with some rubbing and polishing, and some stem ends are coated in red wax, making for an easier smoke for those who don't like the "dry" feeling of clay pipes.

Step 8 - The finished pipes are gently placed in wood shavings in a pine presentation case, with an official certificate of authenticity signed by Stephen Bray.



TRIAL BY FIRE

by William Serad

The common thread to the reviews this issue seems to be Gregory Pease. He knows Mr. Will, the formulator of the Solani and Reiner blends, and has partnered with Craig Tarler of Cornell & Diehl to make a very fine new line of products for a wide spectrum of tastes. As well, he has formed his own company introducing a new and extraordinary line of blends, now that Friedman and Pease will no longer be produced (what's on the shelf is what is, so buy 'em quick if you like 'em). Among all of these, we have some fine aromatics and new Perique blends, and a few so the Latakia fans won't be forgotten. I have just one flake to present for your consideration, but well worth considering.

There are two lines formulated by R.L. Will being imported by Monjure International, and they share some complementarity: Solani and Reiner. I frankly have found in the past, generalizing grossly, that if a company successfully produces aromatics, they don't know what to do with Latakia. This is clearly not the case with Mr. Will. As well, I had a revelation regarding heavily cased and flavored blends favored by the German market. I have not been very fond of these types of blends in the past (there's an understatement), and have avoided all but a few of them. It occurred to me that it might be an equipment problem, and I decided to try a Stanwell made for the German market, which is to say, with a 9 mm filter. The difference in taste for this type of blend was astounding. I could actually savor the variations in the underlying leaf and not just the casing. And from the hand of Mr. Will, there are indeed subtle variations worth finding. So the following aromatic reviews are largely with a filtered pipe—unusual apparatus for me—unless otherwise noted.

Reiner Yellow Label (aromatic)

Billed as ripe Brown and Black Cavendish ready rubbed, enriched with bright Virginias and flavored with rum-vanilla, this is in that cut the Germans call "wild" which to me is a hodgepodge running from shag to American-style flakes. The tin and room aroma are delightful in that confectionary sense, not in a tobacco way, and it is very, very sweet. It is about as cool as one would expect, being so heavily cased, and makes for a well-mannered, slow smoke. It can easily develop something of an edge, but it is good for idle moments in company, especially company that hates tobacco. This is my least favorite of the group, but a die-hard aromatic fan might find it more compelling.

Reiner Green Label (light aromatic)

This is a mixture of bright Virginia, light Black Cavendish and toasted Burley with a slight nut flavor. It is supposed to be in a crimp cut, which I like for easy packing, and this did not disappoint in that regard. The tin aroma is not all that enticing, but the room aroma is charming, and it is classed as a light aromatic. A more restrained hand was used in flavoring, to the ultimate benefit of the blend. I must say that this is really quite tasty, and probably my favorite among both the Solani and Reiner aromatics. Sweet, but not cloying, it had nuttiness from both the flavoring and the leaf (probably the toasted Burley). This was cool, and went fine in any pipe (not just the 9 mm), small to large bowl. This is a top-notch aromatic, and it has certainly found a place on my list of things to puff when I want something sweet.

Reiner Copper Label (aromatic)

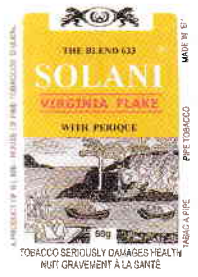
Another wild cut blend, somewhat chunkier than average, this is again Virginia and Burley with Black Cavendish, this time flavored with hickory nut extracts. It is then seasoned for weeks in oak whiskey barrels, enhanced with bright Virginias and flavored with tropical fruits. Despite all this, it maintains more tobacco flavor than probably any in the aromatic series, but still has a great aroma in tin and room. It can get a bit hot and have a noticeable edge, but with restraint, it provides a cool, sweet smoke. It is more complex in character than the others, and perhaps darker in note, especially compared to the following Solani aromatics. It burned to a mottled, dark ash.

Reiner Red Label (light English)

Again in a wild cut, this is billed as a mild Latakia mixture. It is more a medium to me, and a Latakia mixture rather than an English because it has Burley in it. Containing bright and dark Virginias, Kentucky, Cavendish and Latakia, this is a dark-looking blend. The tin aroma is wonderful, and if you don't appreciate the influence of Turkish leaf, this should be given some strong consideration. It has a rich, spicy character, burns coolly to a pale ash, and was quite delightful. It packs and burns well in any size pipe, and has enough complexity to wear the appellation "Latakia blend" rather loosely. This is very nice in just about every attribute (unless you don't like Latakia).

Solani Blue Label – The Blend 369 (aromatic)

Wild cut again, this is a heavily cased aromatic with Perique. So flavored, in fact, that I can't notice the Perique. It is made from bright and red Virginias, Burley, Black Cavendish, and smells in the tin (if I can say this) "bright" and sort of peachy. It has a superlative aroma that stays in the pipe (beware if you don't like it), and does not have pronounced tobacco flavor. It doesn't give much of a pleasant aftertaste, either, but the smoke itself is pleasant. This can easily be pushed into hotness, so take your time. It is another one of the languid Latakia-less blends you can smoke (where you can still smoke) in public without flak, and maybe even garner a few banal compliments on the aroma. The next one is better.



Solani Virginia Flake – The Blend 633 (Flake)

This is a classic flake in most respects, composed of Virginia leaf and some Perique. The Virginia has at least some bright leaf, which gives its disposition to the flake, as does the breath of Perique. This has a congenial tin aroma, and seems to be flavored or lightly sweetened. If it isn't, it is exceptionally high sugar leaf that is used to produce it. It burns well and does not need to be rubbed out much. Smoked slowly, the sweetness dominates, and it produces an amiable room aroma. This was quite enjoyable, and went best in a medium to large pipe with a loose pack.

Solani Green Label – The Blend 127 (aromatic)

Wild cut again (big pieces this time; I like it), this is a very aromatic blend of broad and very ripe Virginias, double fermented Black Cavendish and a touch of apple flavor, or so they say. I can't opine that it smells definitively apple, but fruity (my wife agrees), and it is again very sweet. This is cooler than Solani Blue Label to me, and has a nice taste to go with the big aroma, which I again would characterize as bright. The whole effect is lighter in character than the others in the series, and could easily be an all-day smoke for you "aromateurs." I would tire of something like this, but it would make a good change of pace, especially from other aromatics of a heavier or darker tobacco composition.

Solani Golden Label – The Blend 779 (English)

The words "sophisticated, extraordinary, luxury" are used to describe this English blend of red, ripe Virginias, Orientals and Syrian Latakia in a crimp cut. These are probably accurate to greater or lesser degrees depending upon your tastes. The cut allows it to be smoked in any size pipe, and the blending is quite uniform, so don't expect the flavor to change because of size differences between a tiny Peterson and a bucket-sized Ben Wade. This is very cool and slow-burning, and smells marvelous to Latakia lovers. In fact, it is said to appeal to both the Latakia enthusiast and those who prefer a natural taste (as if these things were antithetical?). This has an excellent and well-balanced character, and each of the elements work together in harmony. It is quite good and recommended. Fairly dark in the tin, it burns cleanly to a pale ash.

Next, we turn to the joint effort of Two Friends, the new series of blends jointly framed by Craig Tarler of Cornell & Diehl and Gregory Pease. One can detect the jointness of the effort here, because the blends are not perhaps the usual for either one. There is a spirit of compromise and newness, of the expected fine quality leaf passing through two sets of experienced hands, and of discovery. And with the two blenders working together, rather than separately, we have gotten something different from what the individuals might have been expected to produce by themselves, and our pipes are the better for it. I expect that the two friends are, too.

Deacon's Downfall

Uncharacteristically, I went through three bowls of this in a row when I first tried it. Moreover, it seemed the hit of the Christo-

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pher Morley Club meeting, and to a customer of Greentree Tobacco I ran into. It is a grand mixture of truly liberal amounts of Latakia, stoved and dark leaf, and some rich Orientals and a smidgen of bright Virginia. It is exceptionally smooth and rich, dark in color and content, dark in flavor, and the strength surprises you about two-thirds of the way through a bowl. It burns well, and it stays cool in any type of bowl. This is thoroughly recommended.

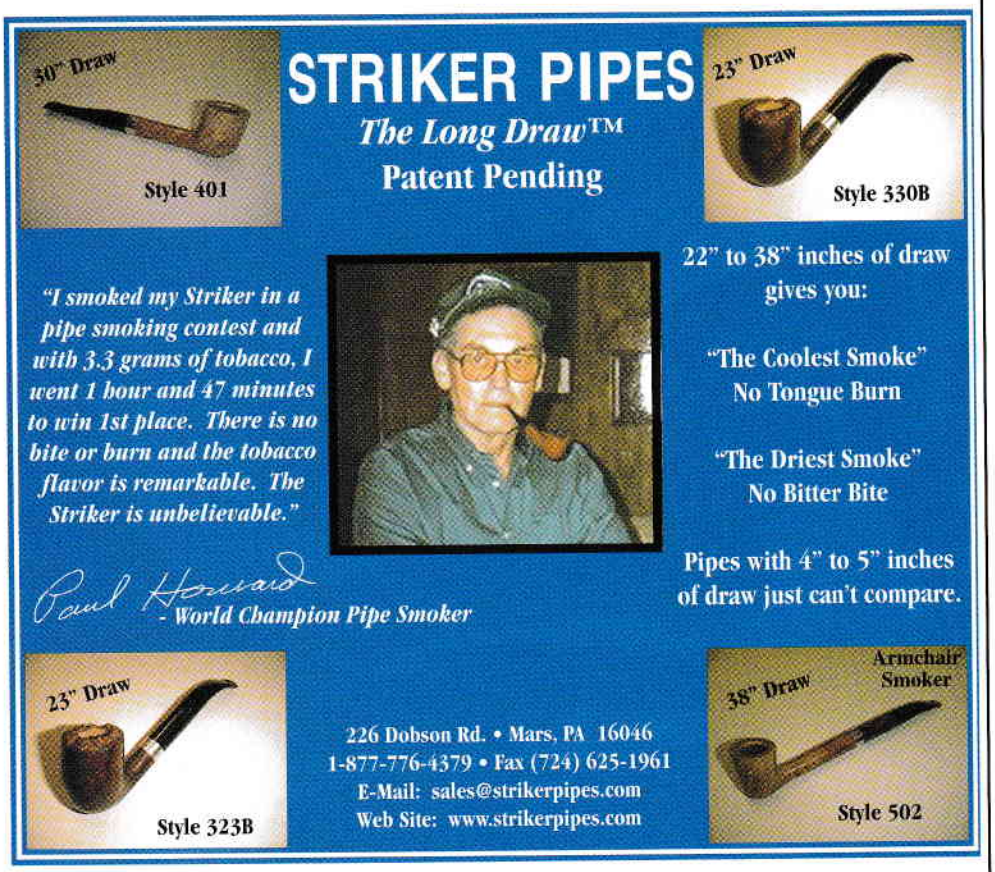
Valle Crucis (English/aromatic; Engomatic? Aroglish?)
Despite the exotic name (a town in North Carolina, believe it or not), this is a light to medium English-style blend discreetly flavored with a delicate Cantonese ginger liqueur, making it one of the most successful cross-over blends I have yet tried. I think that it would be a welcomed change of pace for the English smoker seeking a sweeter, yet characteristic blend, and yet an easy move to the English countryside for devoted aromatic buffs. It has discreet waftings of condimental leaf, and the base is a delightfully gentle combination of Virginias and Black Cavendish. Not sticky, and only lightly sweet, it is exceptionally cool, flavorful, and burns cleanly. It is a triumph of the blender's art for being good as English and aromatic; you must try it.

Redwood (natural)
This is a Virginia/Perique blend in which you can indeed notice the Perique component, restrained but a factor. You also notice in the pouch the stoving of the reds, and the overall effect is probably offensive to the aromatic fan. It is dark reddish brown on average, and lights and burns well. It has an exceptionally pleasant aroma to me, and has an enigmatic note beyond the stewed fruity Perique, another pleasant element of surprise. I have often heard blends characterized as "woodsy" and this really is one to me, with an earthy, natural and appealing character. The name is apropos, but I wouldn't limit this to the great outdoors, because of the fine room aroma of genuine tobacco.

Celtic Mist (aromatic)
I might characterize this aromatic as for adult tastes, since it is more complex than most things it might be compared to, and deeper than most flavored blends. It is Virginia, Dubek and Cavendish flavored a la Irish Mist, and is very round and pleasantly sweet without being cloying, but still darker than an average aromatic. It strikes a balance with these ingredients, and the flavors of the leaf come through merged into a single note with the restrained aromatic ingredients. It is not in the least bit sticky, and leaves the walls of the bowl clean, burning completely to a pale ash. Even if you don't normally gravitate toward this sort of thing, this is worth a try. And if you normally prefer aromatics, this is a must taste as a new level of sophistication for your palate.

Bed and Breakfast (English)
A very light English of Virginia, Turkish and Latakia with a dash of air-cured leaf, this is a very pleasant change from the heavier English blends without losing any of the qualities sought by English aficionados. Very pale and delicate, the colors are predominantly blond, pallid russet, orange and red, and the resulting ash is very pale and clean. This can be a bit hot, so proper hydration is required, but the natural character of the leaf draws well as an all-day smoke. I might prefer more condiment later in the day, so I would think of it more as a good kick-off to my puffing routine.

Finally, we turn to Mr. Pease. By way of general comment, from these products alone I would say that Gregory has the most discerning palate among active blenders today. Moreover, he has earned a place among the world-class of yore. (That set the bar right high, didn't it?) But I say this with absolute sincerity. He does not make a mass-market product. His is an art in an atmosphere as rarified as lieder, as cultivated as ballet, as singular as royal jazz from the Count or the Duke. So if you run out of a Pease blend, don't expect to trot down to the drugstore to pick up something close. I usually tell people trying matured Virginia flakes not to employ a funky old pipe. In this case, I adjure you similarly: approach these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blends with a clean pipe and a clear palate, or you really will not be able to enjoy the fullness of the variations and shades within a single bowl. This is not to say that if you regularly smoke something that comes in a giant zip bag, these won't do anything for you. On the contrary, I think that you would probably be overawed by the flavors, and have an urge to dash out and see grand opera (well, maybe not). Not all of these may appeal to you, but surely one will hit the mark, and I cannot pay a higher compliment.

Renaissance

This is among the finest classic English blends I have tried, largely because of the subtle and expressive temperament it reveals. Medium in weight, it is a symphony of colors and flavors, reflecting Syrian and Cyprian Latakia, a good proportion of Orientals, and beautiful golden, red and matured Virginias. That description sounds like just about any other English blend, and does not begin to reflect the perfection of balance and tightly interwoven layers of distinct flavors. Rather than a blend that unfolds as the bowl burns down, this is equivalent to the visual intricacy of a Victorian parlor. From all perspectives and at once, every edge is curved and ornamented, every surface richly decorated, everything textured, embroidered and voluptuous, richly deep in color and tone, varied in hue but harmonious. Magnificent! Highest accolades!

Cairo

From the description, this blend sounds like it would torch your tongue. Cairo is composed of red, orange and bright Virginias, Orientals, and a whisper of Perique. Indeed, it is a whisper. And looking at the pouch, it presents no particular visual attraction, but it is full of surprises. The pouch aroma should have been a bit musty and probably a bit repellant to aromatic smokers and tobaccophobes. Yet it is delicate, enigmatic, with an exceptional high note, and all this carries over to the aroma burning. In any size pipe, this coolly lofts flavorful clouds with that delightful sweet singing note. A bit nutty, with clear Virginia characteristics sans the heat, this could easily be an all-day blend, that most sought after of pipe-packing personalities. I went through multiple bowls of this end-on-end in different style pipes, and the flavor was as refreshing and invigorating at the end as at the start, a remarkable achievement. This would be an excellent change of pace for both aromatic smokers moving toward naturals and matured Virginia flake devotees.

Mephisto

Beginning beguiling, a really generous portion of Cyprian Latakia is seasoned with a wafting of Turkish and long-stoved red and golden Virginias. Not just another English blend, differences are then wrought. These ingredients are then steamed and toasted together with dark Jamaican rum, producing an enthralling, very dark and smooth blend. It is lightly touched with a natural sweetness, and has a fulsome roundness rarely encountered, attained both in taste and room aroma. This is better than one could hope for the traditional English smoker, the inveterate searcher for the perfect blend or the omnipuffer. Distinctive, yet Mephisto remains wonderfully familiar. It has weight, presence and you can nearly reach out and touch the blend's distinctive persona in its full-bodied, elegant clouds, it is so palpable. Mephisto definitely conjures up gustatory delights though not the devil himself. For the devil's pleasures, founded in the deceitfulness of sin, are definitively short-lived, but Mephisto's pleasures seem somehow not.

Samarra

An extremely complex blend, matured red Virginia contributes its familiar fundament of weight and natural sweetness. Cyprian Latakia is added along with other Orientals, broadening the flavor, and to me, giving it the predominantly Oriental character it exhibits. A hint of lemon Virginia and a touch of Perique, a presence but not a definite note, complete the blend. The amounts of the ingredients are balanced with such care and skill, the flavors migrate from one pleasant place to the next, with none achieving excessive dominance. It develops as the bowl burns cleanly down, and leaves a white ash. Not hot, this goes best in medium- to small-bowl pipes. Excellent. ***P&T***

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ASK CHUCK

Pipe, sweet pipe

I'm a relatively new pipe smoker and I have a question on pipe sweetening, mainly how often and what materials are recommended? I've heard of people using their favorite "recreational" beverage to sweeten and "flavor" their pipe. Is this recommended over retail sweeteners.

A.W. Peck
Honolulu, Hawaii

Commercial sweeteners are effective, though you'll have to judge for yourself if you can taste a difference using them. Some people don't care for the flavorings, and for them grain alcohol is perhaps best. The idea, though, is to taste the tobacco, not the pipe—so the more flavorless the sweetener, the better. But since alcohol is the main ingredient in these solutions, and evaporates so quickly, the flavor in commercial pipe sweeteners may not be a major issue for you. Some people use their favorite spirit—rum, vodka, bourbon. If you like the flavor, use it. If you don't, try grain alcohol. I clean my pipes with alcohol about twice a year by dipping pipe cleaners in grain alcohol and running them through the stem and shank until they come out clean. Every year or so I run a drill bit of appropriate size through the shank, because the wood can swell and cake with use and I like to maintain a consistent air passage. The bowl requires no procedure except for reaming the cake down to about a dime's thickness. Aromatic smokers may want to use alcohol in the shank more often, depending on how much use a particular pipe gets. The taste of the pipe should be the determining factor, though. If you start to taste a bitter flavor, it's time to clean the pipe.

Barling question for Tad Gage

I thoroughly enjoyed the article on Barlings. I have a pipe I hope you may be able to help date.

The pipe is a Zulu with an oval shank, about a Dunhill size 2 or 3. The pipe has a sandblasted finish that was probably dark red at one time. It is one of the finest smoking pipes I have ever had, regardless of its Pre-Transition, Transition or Post-Transition status. The nomenclature is shown below:

Barling
London England
515 EXF
T.V.F.

It looks like Barling, or Barlin's, although the markings are somewhat worn. The marking is clearly EXF, not EXE, although this could be an understrike. Does this pipe have both Transition and Pre-Transition markings?

Tom Cody
Rancho Cucamonga, California

Your question regarding the age and origin of your Barling pipe is a perfect example of why I entitled my article "Mysterious Barlings," and why I said it's never reasonable to say one has seen everything when it comes to Barling. Based on my materials and the shape stamp 515, you have a Fancy Dublin shape with a slightly bent oval shank, which looks similar to a Zulu. Both are relatively rare shapes for Barling.

The T.V.F. stamping, along with the Nichols' number 515, would almost certainly indicate that it was turned and stamped before 1962, and features the old Pre-Transition briar. In the Pre-Trans era, shape, grade, and sometimes size stamps were apparently given immediately upon completion, but other stampings such as "Barling's Make" were done only when the pipe was ready to be shipped. It wasn't unusual for Barling to hold pipes for some time until it received a shop order for that shape. The name "Barling" and not "Barling's Make" would indicate it was sold after 1962—probably sometime before 1964.

Most likely, they didn't stamp it with the four-digit transition numbering because it already had an old Nichols size stamp. Had they stamped it, it would have been 2729, with the "2" denoting the smallish size, "72" the oval shank Dublin shape, and "9" a saddle bit, which I'm guessing your pipe features although you didn't say.

Without seeing the pipe, my first inclination would be that the "EXF" you describe was somehow the remnant of an old EXEL stamp that had been buffed or worn off, but given the diminutive size you describe, it's too small to have been an EXEL (but possible, since unusual shapes like Dublins sometimes seem to have gotten random size upgrades). You also note that the "EXF" stamping is very crisp, so my guess is that it was done at the same time the pipe received the transition "Barling" stamp. Even in the Transition period, some odd stamps were used. I've

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never seen a Barling stamped EXF, hence, yet another mysterious Barling! Your enjoyment of the pipe would reinforce the fact that it's Pre-Trans wood.

Tad Gage

Bowl coating

I have a simple question, being a novice pipe smoker. I've heard that when breaking in a new pipe it is helpful to smear a thin coat of honey in the bowl first. Do you do that right before you smoke it for the first time? Or do you put the honey in the bowl and let it set first? Or would you even recommend this technique?

Joseph Allen
Cyberspace

Honey can be used before the first smoke in a new pipe. Dilute it a little with water and rub a very thin coat on the inside. The idea is to have a tacky surface on the wall of the pipe to catch ash and promote the building of a protective cake. Lots of pipe smokers do this. Lots of pipe smokers don't. I don't, because it is unnecessary if you smoke your first couple of bowls slowly and all the way to the bottom of the bowl. Burnt sugar is not an attractive flavor, and I see no reason to foul my pipes with it.

If you are a particularly wet smoker, or like heavily cased aromatic tobaccos, then a thin coating of honey may help the cake begin toward the bottom of the bowl where the wet tobacco doesn't stick very well. This may also be the reason that many people like to smoke only a quarter of a bowl for the first couple of smokes, then half, three-fourths and so on. It will help build cake if you smoke wet tobaccos or smoke quickly. But for those who smoke drier English and Virginia blends, I recommend filling the pipe to the top and smoking it, letting the cake build slowly and naturally and without caramelizing the bowl with burnt sugar. Be warned, however, that there are plenty of folks who disagree with me.

Humidity problem

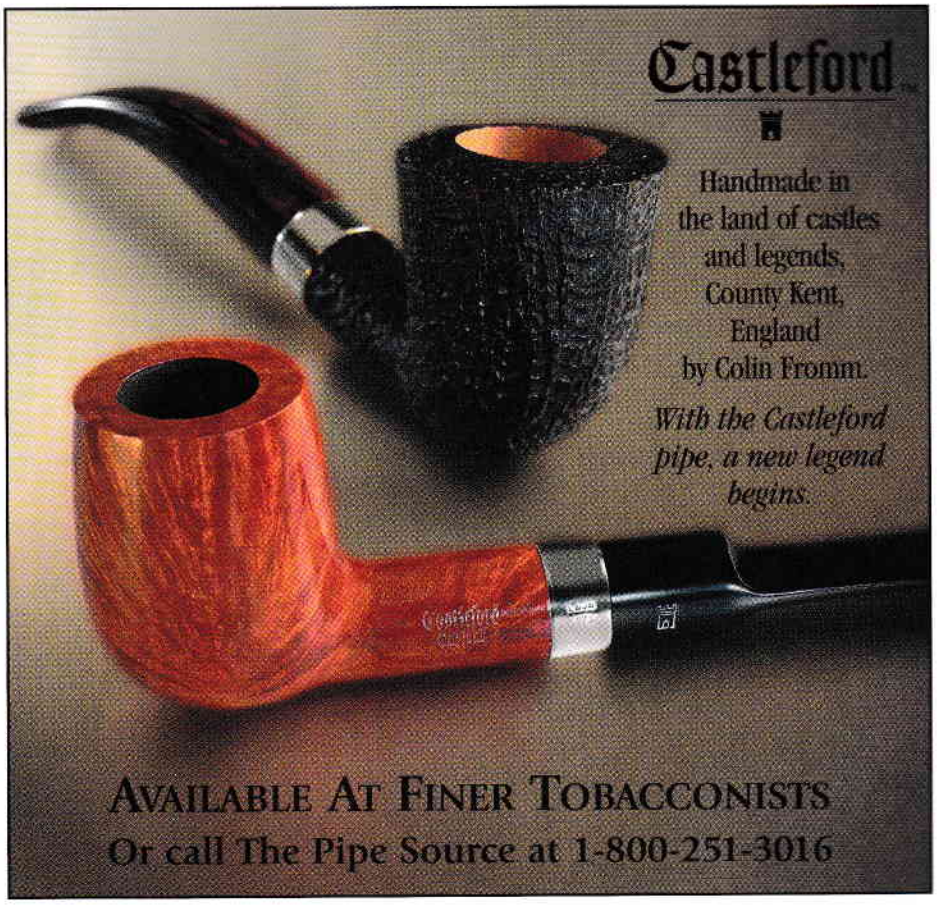
Today I was going through my monthly ritual of dusting off my pipes and had quite a nasty surprise. All of the pipes on one bookshelf (about 50) had noticeably loose stems. The Ashton that fell off of its stem onto the floor was particularly noticeable. After I recovered from my near heart attack I thought about the situation and came up with the following: I have 102 pipes on display, mostly in open racks on bookshelves. Only about 30 of these pipes have ever been smoked, and only 10 or 12 are smoked regularly. I also have a heat pump, and the registers are in the ceiling. The shelf with all the loose stems is about 6 feet from a ceiling register and I could feel the cool air blowing toward the bookshelf. My theory is that pipes that don't get smoked and are continually subjected to a stream of air-conditioned (and therefore dehumidified) air get too dry, the wood shrinks and the mortises loosen up. The problem is easy enough to fix (I hope)—I shut the offending register in the hope that in time things will swell back up again.

My question to you is this: Is a too-dry environment a problem for pipes? Also, if the room becomes too unbearable in the humid weather and I am forced to open the register back up, is there anything I can do to alleviate the problem short of relocating the pipes (not an option) or smoking them regularly (a little impractical in my case)?

Bill ReMay
Warrenton, Virginia

Pipes are, by design, meant to be smoked, and unsmoked pipes can, in a dry environment, become loose at the mortise and tenon joint. The moisture and heat from occasional smoking keeps the joint tight. But if the environment where an unsmoked pipe is stored becomes much drier than the environment in which the joint was fitted, it can loosen. The dry wood contracts somewhat when it dries. Remember, we are talking minuscule measurements here—1/2000 of an inch can mean the difference between a tight and a loose stem.

You have a couple of options, though. Regardless, the pipes should probably not be in the direct airflow of dehumidified air. Buying a pipe cabinet with a glass door might help protect them without moving them. You could also consider buying a humidifier to replace some of the moisture in the air, though you may decide that is a self-defeating solution, and it is probably not enough if you choose not to enclose your collection. Other than that, you could have your stems retrofitted with Delrin tenons. Delrin is a plastic with a very "slippery" quality, and more and more high- quality pipes are being made with it. Tenons of this material can be fitted more tightly than can vulcanite or acrylic tenons. Delrin is more forgiving and might keep your stems tight. However, the easy answer is: move your pipes. *P&T*



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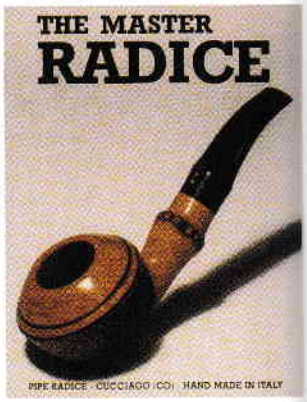

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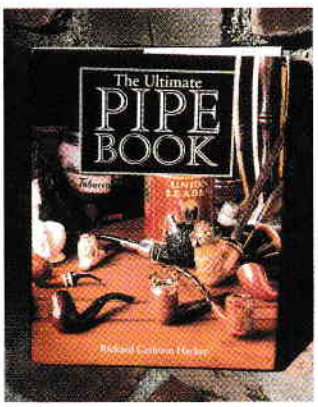

However, only a few hundred are available, and these are expected to go quickly. For additional information, contact Richard Carlton Hacker, P.O. Box 634, Beverly Hills, CA 90213; telephone 818.783.2477; or fax 818.995.0463.

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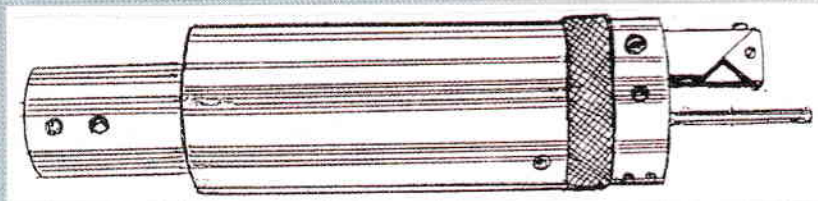

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Arrowhead Pipe Club
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The Atlanta Pipe Club meets at 7 p.m. on the second Tuesday of each month at Royal Cigar Company, 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and La-Vista Rd. Call Joyce White at 404.329.0088 for additional information or directions.

The Briar-Root Brotherhood of Ontario
Meetings are held on the first Monday of every month at the Pepperwood Bistro in Burlington, Ontario. For more information, contact Andrew Hicks at 905.333.4647 or e-mail *Dalgarnoj@home.com.*

Briar Squires Pipe Club
Formed in 1979, the club meets at 7:30 p.m. on the first Monday of each month at different locations in the Jacksonville, Florida, area. Annual pipe smoking contests are held on the Sunday closest to Saint Patrick's Day. For further information, contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

Broad River Smoker's Conclave
The Broad River Smoker's Conclave meets on the second Thursday of each month. Meetings are held at Tobacco Road Smoke Shop in historic downtown Shelby, North Carolina. For information, contact Chris Tallent at 704.487.7868; e-mail *brsc@wncnet.com*; or see the club's Web site at *www.wncnet.com/smokeit.*

Capital Area Pipe Smokers (CAPS)
Based in Fairfax, Virginia, this is a long-established club with a solid membership of approximately 40 dedicated pipe smokers. The club hosts field trips to tobacco-related sites and frequently hosts guest speakers at its meetings. For meeting times and other information, contact David Silver at 888.834.7140.

Central Florida Pipe Club
The Central Florida Pipe Club meets on the last Thursday of each month at The Tobacco Merchant in the Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. For more information, contact Don Hockman Jr. at 407.647.3200 or e-mail *donhockmanjr@prodigy.net.*

Central Oklahoma Pipe Enthusiasts (COPE)
COPE meets on the second Thursday of each month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Times may change. For further information, contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *jhaldeman@bix.com.*

Chesapeake Pipe Club
Informal meetings the second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road (next to Home Depot in the Perring Plaza), Towson, MD 21234. For further information, call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
The Christopher Morley Club meets the third Wednesday of every month at Chris' Jazz Cafe, 1421 Sansom Street, Philadelphia, Pennsylvania, at 7 p.m. For further information, call Bob Page at 215.567.2972.

Conclave of Richmond Pipe Smokers (CORPS)
The Conclave generally meets the third Tuesday of every month at various locations in the City of Richmond, Virginia, at 6:30 p.m. Its home base, and the site of the majority of the meetings, is the second floor conference room of Universal Leaf Tobacco Corp., located at the intersection of Broad and Hamilton Streets. The Conclave also meets at some of the fine establishments around town that welcome pipe smokers. For the latest meeting news, check *www.corpipesmokers.org* or call the Pipeline at 804.342.0761.

Confrere of Indiana Briar Friars
For specific information on meeting times and places, contact Stephen Williams at 765.282.0229.

Dallas/Fort Worth Pipe Smokers Club
This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price, *epr065@airmail.net.*

Fresno Pipe Club
The Fresno Pipe Club meets on the third Sunday of each month at 6 p.m. at Hardwick's Briar Shoppe, Fresno, California. For more information, contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; telephone 209.228.1389; or e-mail *dpitts@gte.net.*

Goodfellows Pipe Club
If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, Pearl Kai Shopping Center, 98-199 Kamehameha Highway, Suite A-9, Aiea, HI 96701. For further information, contact Dale James Neff at 808.484.5757, or fax 808.484.5755.

Greater Kansas City Pipe Club Show
The Kansas City club's show will be held on November 4 and 5, 2000, at the Holiday Inn KCI, 11832 Plaza Circle, Kansas City, MO 64153, telephone 816.464.2345. Raffles, awards, more than 65 exhibit tables and a Pipe Dinner are on the agenda for the show. Tables cost $70 and admission is free. For additional information contact Michael R. Sull, 913.362.7864 (day), 913.341.7579 (evenings), or e-mail *michael@spencerian.com.*

Hudson Valley (N.Y.) Pipe Club
Formed in 1997, the Hudson Valley Pipe Club meets the second Wednesday of every month at 6 p.m. Because the meetings take place at a number of different restaurants in the mid-Hudson Valley, contact one of the following people for location and further information: Al DiFalco, 914.756.2574; Rob Denholtz, 914.462.0751 or *den@ulster.net*; Steve Abrams, 914.679.8430 or *snabr@aol.com*

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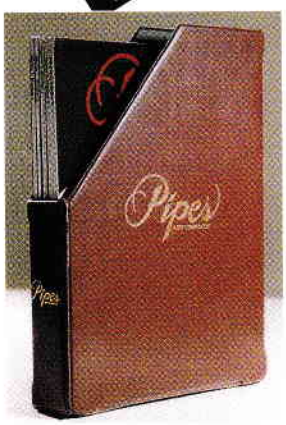

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Memphis Area Pipe Smokers (MAPS)
Meetings are held on the third Tuesday of every month at 7 p.m. at Joe's Crab Shack, 7990 Horizon Center Blvd. (north of I-40, exit 16 (Germantown Road) then first left into Home Depot lot). For additional information, call or e-mail Tom, 901.678.6824, *info@pipeclub.org* or visit the club's Web page at *www.pipeclub.org*.

Milwaukee Area Pipe Society
The Milwaukee Area Pipe Society meets at 7 p.m. on the third Thursday of each month at Jack's Tobacco and M.C.S., 13640-A W. Capitol Drive, Brookfield, Wisconsin. For information, contact Joe Harb at Jack's, 262.783.7473, or visit their Web site at *www.execpc.com/~perique*.

Mt. Town Society of Kapnismologists
Meetings are held the first and third Thursday of each month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, Michigan 48858. For additional information, contact Kat Gartner at 517.775.8536, or e-mail *gart@sensible-net*.

Murfreesboro Pipe and Tobacco Club
Meetings are held the second Monday of each month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, starting at 6:30 p.m. and usually lasting 90 minutes to 2 hours. Bring your pipes, your favorite blends, and enjoy good fellowship, a great meal, and a fine smoke during the meeting.

Nashville Association of Pipe Smokers (NAPS)
Meetings are held on the second Tuesday of each month at 6:30 p.m. at Sherlock Holmes Pub in Nashville. For additional information, contact Chuck Horvath at 615.790.9582, or e-mail *chuck.horvath@umusic.com*.

North American Society of Pipe Collectors
With more than 700 members worldwide, NASPC will be hosting its 2000 pipe show from 9 a.m. to 6 p.m. on Saturday, Aug. 26, 2000, at Holiday Inn on the Lane, 328 West Lane Avenue, Columbus, Ohio 43201, telephone 614.294.4848. For more information, contact Bill Unger at P.O. Box 9642, Columbus, OH 43209-9642; phone 614.252.2904; or visit the club's Web site at *www.naspc.org*. And don't forget to join the NASPC. Only $12 per year, and you receive a subscription to one of the largest, most informative pipe newsletters available.

North Oakland Tobacco and Pipe Club
The North Oakland Tobacco and Pipe Club (NOT PC) is a Detroit club that meets at 7 p.m. on the second Wednesday of each month in the upstairs lounge of The Berkley Front, 3087 W. 12 Mile, between Coolidge and Greenfield in downtown Berkley. For further information, contact Terry McGinty at 248.471.0195 or Michael Lindner at 248.844.8209 or at *sasieni@pobox.com*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. at the Tobacco Plus Store in the Highland Square Shopping Center in Hardy, Arkansas. For more information, contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487, call 870.856.4100 or 870.856.4433, or e-mail *dalexander@centuryinter.net*.

Old Pueblo Pipe Club
The OPPC is centered in Tucson, Arizona, and meets the third Wednesday of each month at 7 p.m. at various pipe shops that support the club. There is also a quarterly meeting on Sundays from 2 to 4 p.m. For further information, contact Jack Tompkins 520.459.4317, *tompkins@primenet.com*, or check the club Web page at *shadow.zedcor.com/bigjack/Pipes/OPPC*. Watch for updates on the club's first pipe show scheduled for March 2001.

Sacramento Pipe Collector's Assembly (SPCA)
Meets monthly, usually on the third Thursday at 6 p.m. Informal meetings take place in downtown Sacramento, 1325 O Street #1. For more information and to confirm meeting times, contact Gary Malmberg, 916.442.6027 or 916.929.8965.

St. Louis Pipe Club
Meetings are on the second Saturday of each month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri; and the fourth Saturday of each month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. For further information on the club or on the Gateway Area Pipe Show held each February, contact Jay Milton at 618.656.7584, or Bob Calloway at 314.946.8555.

Sherlock Holmes Pipe Club
Meets the second Wednesday of every month at the Holiday Inn, Mansfield, Massachusetts. For further information, contact Steve Smith, *fourdots@ma.ultranet.com*, or Don Powers at 781.449.0380.

South Florida Briar Brotherhood
The South Florida Briar Brotherhood meets the third Thursday of each month at the London Pub Too in Margate, Florida. The club sponsors an annual 60-table pipe show, The Southern Pipe Expo. The next show is January 6, 2001. For more information on the club or show, contact Grant Porter 954.741.8595 or see the club's Web site at *www.se.mediaone.net/~pipesman*.

South Jersey Pipe and Cigar Club
Meetings are scheduled for the second Wednesday of each month at 7 p.m. at Your Cigar Box, 703 Tilton Road, Northfield, NJ 08225. For additional information, call 609.645.3345.

Toronto Pipe Club
Meetings are held on the second Saturday of each month from 2 p.m. until it is decided to leave, usually 4 or 5 p.m. Contact Ian Belton for the location and any other details at 905.857.6108, fax 905.857.8863 or *ibelton@inforamp.net*.

Triangle Area Pipe Smokers (TAPS)
Meetings are held on the second Thursday of each month at the Holiday Inn-Crabtree in Raleigh, N.C. For additional information, contact Jeff Godwin at 919.854.0547.

The Universal Coterie of Pipe Smokers (TUCOPS)
The Pipe Smoker's Ephemeris, which appears approximately twice a year, averages 75-100 pages and is the virtual meeting place for members of the Coterie. Financed by editor Tom Dunn—with the help of contributions from appreciative readers—*The Ephemeris* is packed full of letters, articles, Sherlockiana, antiques and reports on everything pipe-related. This is a must-have subscription for the serious pipe enthusiast. You may obtain a subscription form by writing to Tom Dunn, 20-37 120th Street, College Point, NY 11356.

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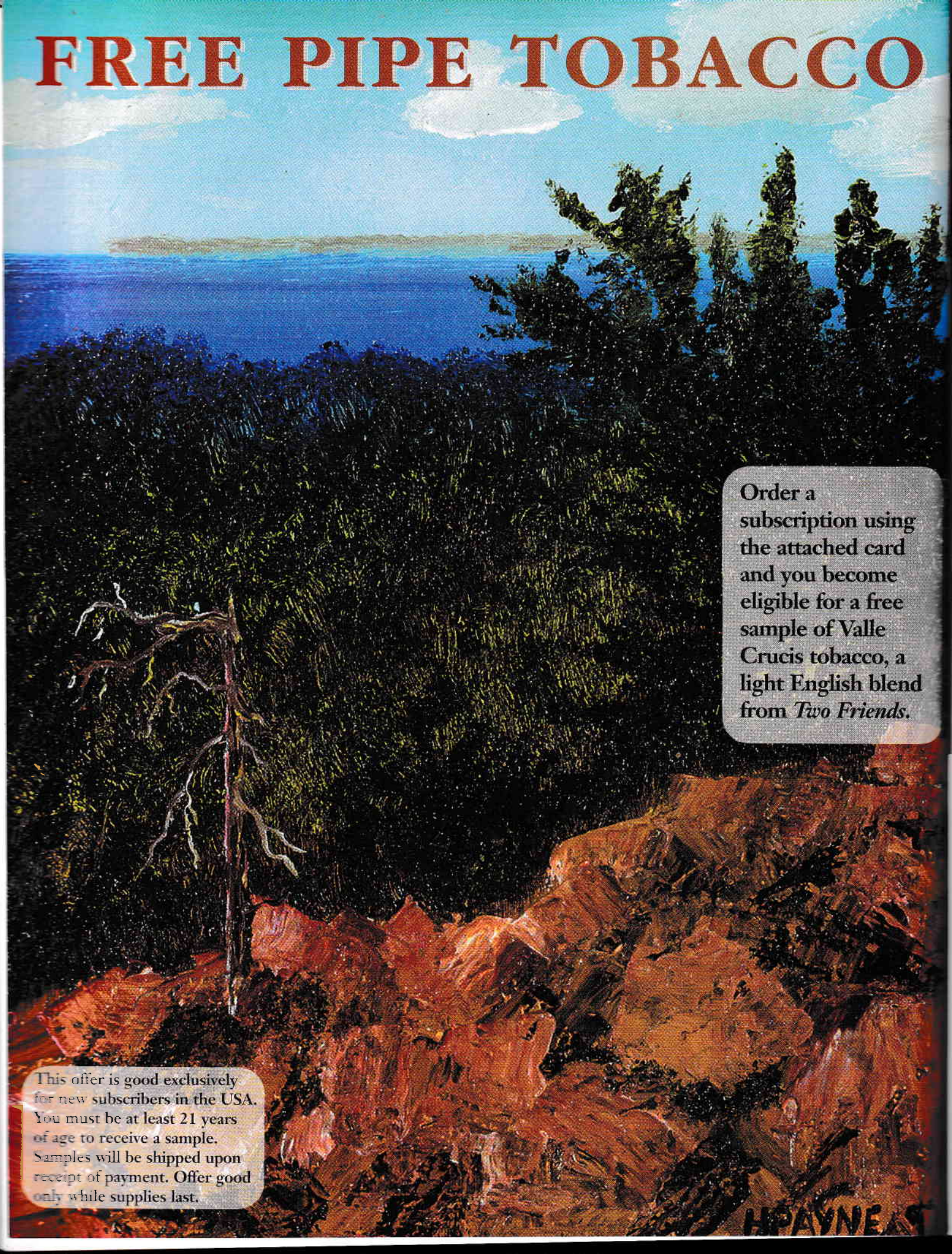

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